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Kinematograph WEEKLY

No. 1346 Thursday, February 2, 1933 Vol. 192

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TWO HUNDRED MILLIONS

DILATORY compliance with the repeated requests for a statement of comparative box-office returns showing the business done and the tax paid before December, 1931, and after that date has meant the shackling of those energetic exhibitors who have been fighting so hard for a reduction of the Entertainment Tax.

In addition, it has suggested that no inconsiderable proportion of kinema proprietors are placidly accepting their lot, or at least they do not experience sufficient hardship to kick.

That this is really the case, nobody in the business can believe for a moment, but this exhibition of inertia has become a positive menace to our hopes of success.

Unless a rapid change of policy is registered the untiring work of an army of fighters will have been half undone, for, while a powerful and unanimous protest would have at least a fair chance of making due impression upon the advisers to the Chancellor of the Exchequer, a poor response to the appeal for figures would undoubtedly create an idea that those who did complain were exceptional cases.

How far this is from being a fact is shown by the striking speech made a few days ago by A. B. King at the meeting of the Scottish branch of the C.E.A. The actual falling-off in attendances, he said, would be something between 156 and 200 millions a year.

The handicap under which the Trade is working may perhaps be estimated from this enormous figure; one may doubt if the full measure of it can be appreciated to the full by reading such statistics, but to realise that every individual kinema is losing its share of business on this terrible scale is surely enough to energise the slackers whose support is still awaited.

If there is any alleviation at all, we may be able to stop the rot, but unless we can the reactions on all, patrons, exhibitors, renters, producers alike, must be in the direction of less and less business.

Due emphasis should also be given to the social value of kinema entertainment which is available to keep fewer people happily and healthily amused as time goes on, and exacts its toll of those who cannot indefinitely weather the storm.

Time is getting shorter and those who could profitably handle the figures with which they hope to convince the Chancellor of the Exchequer must be given all the help they ask. It is unjust to them—and it is bad business for all—to hesitate.

OUR IRRESPONSIBLES

UNLESS care is taken, the value of the petition, which is being organised soliciting abatement of Entertainment Tax, might be nullified by the activities of the nit-wits.

We understand that at one theatre at St. Helens when the petition forms were subjected to casual examination, such names as "Mr. Davidson of Stiffkey," "Greta Garbo of Hollywood" and "Ronald Colman of Los Angeles" were discovered.

There are some people who should never be trusted with such dangerous materials as pen and ink, but in the case of this petition it is a pity that those who consider they have a sense of humour cannot try it on their friends instead of committing it to paper.

Hollywood can Teach, and will Learn

by **W. H. Mooring**

AS the result of his recent experiences in Los Angeles studios, a well-known film journalist sums up the outstanding points of the lessons he has studied.

IF I had stayed a fortnight in Hollywood I might now have followed journalistic custom and written a book. But six months out there is apt to blunt the critical claws and spoil the kind of material on which the writer builds sensational exposé. Familiarity breeds—respect!

A well-known English director who made one film in Hollywood said: "Hollywood can teach England absolutely nothing." That is true if England is unwilling to learn.

England is making fine headway with British films but is Hollywood standing still in the manufacture of films for British audiences? This question aside from the superior selective sense exercised by Hollywood in competition with England for colonial and foreign business.

The handicaps imposed on Hollywood by legislation and by depreciated British currency tend to stiffen rather than weaken the morale of the Americans. Many English journalists have written an obituary on Hollywood, but Hollywood has laughed longest and loudest over the reading of it.

NO British film executive believes all this nonsense about Hollywood being "finished." Seventy-five per cent. of the total world output of films and nearer 95 per cent. of the super class still come from Hollywood whose current output includes a larger number of potential history makers than ever before.

Far from being down and out Hollywood executives are working harder than they ever did to break the back of "Old Man Depression." For the doing of it they have a machine, not new, but reconditioned in the light of long experience and patient experiment.

HOLLYWOOD'S supremacy has not been founded on geographical and climatic advantages alone: it may not be beyond challenge, but it will survive fierce competition, if not for all time at least for many years to come. And only a superior production and distribution organisation can ever so much as offer serious competition to Hollywood.

Meanwhile my impression is that Hollywood can teach England a great deal in the precision of motion picture mechanics, in the discovery and development of fresh talent; in commercial co-operation and in communal film consciousness, which is the main benefit of Hollywood's colonisation. Yet she is never too proud to learn from Britain, Germany, France, or even Iceland as and when opportunity occurs.

WEEK by week hundreds of Hollywood technicians view the latest European films. They do not go to chatter inanely about having Europe beaten to her knees, they go in search of novelty upon which they can improve: personalities they can capture. They appraise, discuss—*study*.

I watched several large-scale Hollywood pictures in the making, notably "Cavalcade," on which more British artists and technicians were employed than would have been practicable had England made it.

As I watched my respect grew for this vast Hollywood machine which, if not perfect, is still amazingly efficient.

TO let loose nearly £300,000 in these dark days of diminished revenue requires not merely cash, but courage, plus a good splash of confidence in studio organisation. Hollywood planned, cast, and scheduled this million-dollar motion picture to the last small-part actor; the last set, and the last cent, before so much as a single foot of celluloid was exposed. Literally thousands of make-up tests were undertaken to secure maximum conviction in aging and costuming effects.

Actual filming took 40 days!

Such organisation may have been rivalled in this country, but if so I never saw it.

With every step forward it becomes more desirable that Britain shall not become too pleased with herself: self-satisfaction blunts incentive—a lesson Hollywood learned to her own great advantage long, long ago.

For as long as the world judges film, regardless of origin, and according to identical and impartial standards, as entertainment, Britain will be wise to cultivate that searching open-mindedness which characterises Hollywood.

Miss ROSAMOND SMITH

THE appointment of Miss Rosamond Smith to the Film Censorship Consultative Committee is the result of numerous representations to the Home Office that a woman should be included in the committee. The selection is one which will be commended by the Trade, for few persons are better qualified than Miss Smith to deal with films or the local legislative questions which arise from their screening.

MISS SMITH'S conduct of her important duties during the three years in which she was chairman of the Theatre and Music Halls Committee of the London County Council indicated her keen grasp of the essentials of entertainment affairs, and the sympathetic attitude adopted by her in all dealings with Trade organisations won her the confidence of all sections of the Industry.

J. C. GRAHAM presided on Monday at a Carlton lunch before the unspooling of "The Sign of the Cross," and described it as informal—and so it was. But Paramount's informality on these occasions is a synomyn for perfect handling of the Press.

AS we expected, one of Mr. Graham's intimations was an assurance that the rights to the play were Paramount's beyond dispute. Also, a quaint souvenir of the first 1913 production of the Wilson-Barrett play, handed round, evoked sentimental interest among the famous present.

LONG SHOTS

H.O. Committee Appointment—"The Sign of the Cross" Clive Brook for England—Lewis Selznick Passes

CLAYTON SHEEHAN, with whom an interview is given on another page, had nothing to say on the reported distribution by Fox of Educational and World-Wide product, except that it was not surprising. Anyhow, it would not affect this market

W. J. GELL said he only knew what he had read in American cables. Anyhow, the contract which his company had signed would keep them going for another twelve months, so that there was no immediate anxiety.

LEWIS SELZNICK, who died last week, had been overshadowed during recent years by his brilliant sons, Myron and David. There was a time, however, when Lewis Selznick's company, the Selznick Picture Corporation, was among the leading independents, and its chief's ability to produce entertainment pictures gained the brand a wide popularity.

VISCOUNT LEE OF FAREHAM, K.C.B., former First Lord of the Admiralty, and now closely associated with Gaumont-British, recently visited the RKO Studios to learn something of American film making. Sir Gerald Grove, technical adviser to RKO, acted as Lord Lee's guide, and Merian C. Cooper was host.

VICTOR MACLAGLEN has avoided the U.S. Government's investigation into Hollywood aliens who have overstayed their permits by becoming naturalised. He received his naturalisation papers as a U.S. subject on January 15. A change of Flagg, but not of Quirt.

AN advertisement page of the *Kine* this week completely disposes of the statement made earlier in the week implying that the Fox Film Co., Ltd., had not secured prior motion picture rights on "Cavalcade." In a fortnight's time the picture will be screened, and the release will be made about September.

FLU and frost did their durndst to spoil the annual dance of the Leeds Kinematograph Trade last Friday, but, notwithstanding this, something like 250 dancers were present. Joe Lawrence was an indefatigable M.C., and a raffle of a box of chocolates brought in £5 for the Cinematograph Trade Benevolent Fund.

A SPECIAL compilation of speed record films assembled in Paramount News from recent issue was screened at Western Electric private theatre on the occasion of the reunion dinner of the British Racing Drivers' Club. Guests included many of the most famous racing drivers of the world.

FEW members of any Royal Family can approach the record enjoyed by H.R.H. the Prince of Wales as the most filmed Prince. A film compiled from these many occasions is stated to be in the process of editing in a London studio. It will cover the whole of his public life, and the proceeds, it is understood, are earmarked for charity.

CLIVE BROOK, it is stated, has agreed to come to London to act in a film for London Film Productions. Alexander Korda has made the preliminary arrangements, and the end of February is given as the time of Clive Brook's arrival.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

***THE RECEIVERSHIP** granted on Friday for Paramount Publix does not affect production, distribution or foreign branches.*

***IT IS REGARDED** in New York as a means of disposing of theatre interests.*

***THREE DIFFERENT** receiverships have been asked for in respect of Radio, with similar action about the theatre holdings probable.*

***EQUITY RECEIVERS** have been appointed, with Orpheum Circuit, Inc., Radio's theatre operating company entering voluntary bankruptcy, but production and distribution will remain unaffected.*

***WINFIELD SHEEHAN'S** visit to the East has revived rumours of a possible Fox and Warner merger.*

***FOX NEW ENGLAND** Circuit, of fourteen houses, is expected to return to Poli, the original owner.*

***UNDER THE TITLE** of the British American Film Company a unit has been formed under Major Fairbanks Smith at Vancouver, with plans for a studio in British Columbia.*

***AS ANTICIPATED** in last week's cable, a dramatic raid in Hollywood by the immigration authorities on Saturday has resulted in orders being issued for fifteen foreign film artistes to leave the U.S. Names are not revealed.*

THE CHURCHES' FALSE FOUNDATIONS

TRADE INDIGNANT AT ANTI-S.O. TACTICS

CONTROVERSIAL letters to the Press have been appearing during the week and considerable feeling has been aroused in the Trade by the way in which the case of the obstructionists has been published.

It will be remembered that last week, Canon W. Guy Rogers, rector of Birmingham, wrote to the *Times* a half-column letter, in the course of which he took from their context certain ironical remarks made by Dan Benjamin in a *Kine. Weekly* article, which was written in an ironical vein.

Treated as though they were plain statements of fact, instead of satirical phrases, these expressions gave an entirely false idea of the Trade point of view, and Mr. Benjamin was quick to put the *Times* right about it, although his exposure did not get the same position in the paper as the Canon's original assault.

A strong and carefully reasoned letter by Ralph S. Bromhead, of A.B.C., was also published and should have added to the general enlightenment of the position. The printed passage recalled as a parallel to the attitude of the Anti-Sunday opening party, a phrase from "Trial by Jury."

The jury, it will be remembered, are instructed that the case must be tried "from bias free of every kind," except that they should give no heed to anything "the ruffianly defendant" might have to say. A very terse and telling statement of the present position.

Morden Victory

Polling took place on Saturday at Merton and resulted in another victory for Sunday Opening.

The figures returned were as follows:

For	2,385
Against	966
Majority	1,419

Only a small proportion of the 24,000 electorate voted, but the majority gained fully indicates the feeling of the district. Compared with some districts, the fight has been quietly waged and little opposition experienced, although one minister was keen enough to start distributing handbills at 6 a.m. on Saturday.

Great help was given by the local branch of the British Legion to the two kinemas in the district. This organisation was responsible for most of the canvassing and transport work. The Trade, as usual, was very helpful, and many helpers with cars reported to H. A. Yapp, of the Morden Cinema.

Polling for and against the opening of Sunday kinemas took place at Ross-on-Wye on Monday of last week, and resulted as follows:—Against, 564; for, 222. Majority against 342.

Edmonton on Saturday

Next Saturday is the date fixed for polling at Edmonton, and a keen fight is anticipated, despite the fact that the town's meeting was wholly in favour of Sunday opening. The headquarters of the S.F.A. is adjoining the Empire, Edmonton, and the transport depot will be the Alcazar Kinema, High Road, near Silver Street, Edmonton.

All offers of assistance from the Trade will be welcome and should be addressed to A. Parker at the Alcazar.

This Week's Polls

Polls are taking place at Bromley, February 1, Acton on February 2, and Epping February 11.

Issue Around London

The first move for Sunday opening has been made at Ilford, where resolutions in favour have been referred to a special committee of the Council for consideration.

Four pounds a week will go to charity from Sunday films at the Regal, Beckenham.

Kingston Town Council are applying for an order to hold a town's meeting. The date will be fixed at their next meeting on February 21.

A resolution has been passed at Richmond and a public meeting will be held on February 7, and at Barnes there is a meeting at the Women's Institute on February 21. Twickenham is also to apply, but at present no date has been fixed for a meeting. It is expected that a town's meeting will be held at Grays, Essex, at the end of February. A town's meeting was held at Dagenham on Tuesday.

At Wimbledon great efforts are being made to foster interest in Sunday opening. The General Purposes Committee of the Wimbledon Borough Council have put forward a recommendation and a meeting of the council was held on Wednesday Incidentally, James Chapman, manager of the Elite, organised a petition for Sunday opening seven or eight years ago and then obtained 15,000 signatures.

At Porstmouth the town's meeting on Thursday last voted against Sunday opening. A poll has been demanded.

A discussion on Sunday opening took place at the Rugby Town Council meeting on Tuesday.

Wallasey Sunday Kinemas

Wallasey Watch Committee has taken a step forward in the direction of Sunday kinemas. A sub-committee, on Thursday, met representatives of the kinemas and a local religious organisation, and, following a discussion it is learned the sub-committee announced that they would, in making their recommendations to the Watch Committee, suggest certain restrictions concerning the nature of the films for Sunday exhibition, based on the points raised in the discussion.

An exclusive "Kine" photograph showing Charles Laughton, Elsa Lanchester, (Mrs. Laughton) and J. C. Graham, chatting together during THE SIGN OF THE CROSS lunch on Monday

Attack on Trade at Blyth

SUNDERLAND SHOWMEN INDIFFERENT

Blyth clergymen have invoked the aid of the Alliance for the Defence of Sunday in their endeavour to persuade the licensing magistrates not to grant Sunday licences to the kinemas in the town, and they have also promoted a petition which embodies a protest against Sunday entertainments.

Proceeding, this petition states, "The enormous sums spent by the kinema Industry to secure Sunday opening (*e.g.*, Maidstone, £2,500; Croydon, £15,000), and the experience of places where it has been tried, are clear indications that the demand does not originate with the people, but with the Industry, and that the motive is financial gain involving the commercialisation of Sunday, the British workers' day of rest and the Christian day of worship."

No Demand at Sunderland

It looks as if there will be no move for Sunday opening at Sunderland unless Newcastle takes the lead.

The Mayor (Ald. E. H. Brown) had received an application from the local Secularist Society requesting him to call a town's meeting on the question, but as there appears no one else wishful for Sunday opening, his worship has declined to accede to the request.

Speaking to a *Kine.* representative, a leading kinema man in the town said: "You can take it as representative of the managers in Sunderland that they are indifferent.

Gateshead Magistrates' Attitude

The licensing magistrates for the Gateshead Division of the County of Durham, sitting at Gateshead Police Court, intimated that they were not prepared to grant Sunday kinema licences.

Farnworth District Council have considered an application by kinema proprietors to allow Sunday performances, and have recommended to approval a draft Order. A meeting of electors will be held to consider the question.

LOWESTOFT TRADE PROTEST

A protest against the action of the Lowestoft Town Council in refusing to permit children to attend kinemas during the influenza epidemic has been made by the local exhibitors.

INCOME TAX RULING

WEAR AND TEAR REBATE DISALLOWED

An important decision on the subject of income-tax allowance on sound reproducers was announced in the Kings Bench Division on January 25.

Mr. Justice Finlay had before him an appeal by the Crown against a decision of the General Commissioners of Income-Tax in favour of the Slough Theatre Company, Ltd.

The company, who own the Palace, Slough, leased a sound projector equipment from the Western Electric Co., Ltd., and in respect of this were held by the Commissioners to be entitled to a wear and tear allowance.

Under the terms of the lease the kinema company had to keep the equipment in good condition, and at the termination of the lease they were to deliver it to the lessors in good order.

Mr. Justice Finlay said the matter depended upon Rule 6 of Cases 1 and 2, Schedule D. There was no evidence before the Commissioners that any capital expenditure upon this machinery had in fact been incurred by the lessees, and therefore there was no basis for the wear and tear allowance. The Crown's appeal was accordingly allowed.

A Misunderstanding

The decision that the theatre is not entitled to a wear and tear allowance in respect of a sound equipment has no bearing on the arrangement between the C.E.A. and the Income Tax authorities, by which rental paid for equipment ranks as a trading charge on which an allowance may be claimed.

The present case, according to W. R. Fuller, general secretary of the C.E.A., arose through a misunderstanding on a technical point upon which members had already been advised there was no basis for a claim of the nature which has now been dismissed.

PROBATION FOR BOY BANDIT

The sequel to the alleged attempted hold-up of a kinema manager by a boy of 14 was heard at Manchester Juvenile Court last week, when the boy was placed on probation for two years under the probation officer in Newcastle-on-Tyne, in which district his parents reside.

Portsmouth Sunday Campaign

SPLIT IN FREE CHURCH RANKS

Dramatic Developments

AS a protest against the narrow minded views of the Free Church Council on the subject of Sunday opening, the president-elect of the body, Mr. C. E. Smith, and another minister, the Rev. Fred Horrox, have resigned from that body.

This is one of the dramatic developments in connection with Portsmouth's Sunday opening campaign.

The result of the town's meeting on Thursday was only what was expected when it was found impossible to alter the time from the afternoon.

Middle-aged supporters of the Free Church Council filled the Guildhall—there was hardly a young face amongst them—and ten speakers condemned Sunday opening with all the old, worn-out arguments.

The case for Sunday recreation was very ably argued by the Rev. E. Bruce Cornford, Vicar of St. Matthew's, Southsea, who is the president of the Sunday Films Association; Councillor G. W. Post, J.P., representing the Labour Party, and others, but on a show of hands the majority against the proposal was so great that it was decided not to take a count.

Broader Outlook Urged

Mr. Smith takes up the same position as the Bishop of Croydon, and he has been trying all along to get the Free Church Council to take a broader view. "I maintain it is a very foolish and narrow-minded view to say that pictures are evil," he said, "but I could not get the bulk of the Free Church Council with me at all. They look upon the kinemas as rotten and not fit for Sundays."

Mr. Smith added that he saw no harm at all in Sunday kinemas, if they were properly controlled, with the right type of pictures shown, and the hours of opening confined to the blank period of the Sunday evening, and the Rev. Horrox, of whose church Mr. Smith is a member, took the same view.

The Croydon Example

During the week-end, the Rev. T. H. Masters, Provost and Rural Dean of Portsmouth, also very clearly defined his attitude on the matter.

"Though unable to give a definite lead in urging the Sunday opening of kinemas," he states, "I see no reason why I and those whom I have the privilege to represent in Portsmouth should oppose this method of providing recreation on Sunday evenings."

The Trade's Thanks

At a special meeting of the Portsmouth exhibitors held after the town's meeting, hearty thanks were expressed to the Rev. E. Bruce Cornford for the stand he had taken in the matter as president of the Sunday Films Association, and in reply Mr. Cornford said he was as much concerned with the quality of the films as anyone, but he felt that that could safely be left to the exhibitor.

A special talkie trailer has been made featuring Mr. Cornford, and this will be shown at all the local halls during the course of the campaign.

The Secretary (A. Daniels) reported that the Southampton exhibitors had promised to help with cars on the day of the poll, and it was added that similar offers of assistance would be welcomed from others in the district.

Hearty thanks were passed to Capt. J. Smithson and F. Fookes for all the preliminary work they had put in on behalf of the branch in connection with the organisation of the campaign, which is now being directed by J. S. Richardson as secretary and agent.

With regard to the N.A.T.E. recognition questionnaire, Mr. Daniels reported that he had received a further letter from T. O'Brien, the general secretary, stating that he fully appreciated the point made by the branch as to individual managements exercising their own discretion, but he was pleased to note the general feelings and sentiments of the members towards the association and would bear them in mind.

Special meetings of exhibitors will be held each Friday at noon during the course of the campaign.

BRITISH FILM STARS WED

Muriel Angelus married John Stuart in London on Wednesday.

"CAVALCADE" HEADS BIG FOX PUSH

SHEEHAN DISCUSSES TWIN LONDON PREMIERES

"CAVALCADE" is in England, the English copy having arrived with Clayton Sheehan last week. The enthusiastic reception given to the picture in America has imparted to Mr. Sheehan—usually stolid and unmoved—something of the atmosphere of the American ecstasy. A *Kine.* representative who called upon him at the Dorchester Hotel found him anxious to show to the Trade and Press what he confidently believes to be the greatest picture in the history of the film.

Boston's Enthusiasm

In this hand were sheaves of telegrams from Fox officials recording the reception given to the film in Boston, Mass.—a town, Mr. Sheehan emphasised, was the most English town in America.

The cable declared that Boston was "haywire" over the picture, a word suggesting enthusiasm entailing a loss of mental balance.

"When the picture was shown in Hollywood," Mr. Sheehan said, "we were inclined to doubt the reports of its greatness, but it took New York by storm and will do so in every city where it is shown.

A Successful Gamble

"It was a gamble to spend £30,000 on a play with such an essentially English atmosphere—the Boer War meant nothing to the average American—and a further gamble to film it so lavishly that £400,000 had to be spent. But every cent has been justified and the American people are ecstatic regarding it, in spite of its lack of stellar value.

"The Commonwealth Club of New York—exclusively English—gave the film great praise, and I feel the essential English atmosphere has been so carefully reproduced that it will make a big appeal all over the country.

Handling It in England

"How we shall deal with it in this country has not yet been decided. It is obvious that a picture costing so much must bring in a big return, and at the moment we are considering the possibility of running it in a London theatre—possibly two, as a simultaneous run.

Another Big Trio

"'Cavalcade' is the greatest of the big four, which will definitely place the Fox organisation at the top of the producing companies in America. On these four we have spent no less than a million pounds. 'State Fair,' the Janet Gaynor picture, is doing big things in New York, and 'Hot Pepper' and 'Dangerously Yours' are closely third and fourth.

"We, in the Fox organisation, realise we have had a bad bump, but we have got over it and with Sidney Kent and Lasky working hard we are making grand headway.

Planning Ahead

"We are already two months ahead with our plans on last year—schedules which were being discussed in April last year are being handled now—and we have a better organisation to do it with.

"Cavalcade" in Europe

"I am getting the Fox European representatives over here in London to view 'Cavalcade' and gather from them their views about it, and I shall be visiting the Continent in about a week or ten days. I think 'Cavalcade,' when shown on the Continent, will do a great deal for England."

"Do you intend to produce on the Continent?" the *Kine.* representative asked.

"Probably," Mr. Sheehan returned, "we figure to produce in Paris and Berlin, and with regard to the former we have definite plans in hand."

INTERESTING SHORTS

NATIONAL PROGRESS PRODUCT

It is frequently assumed that, because the average short must of necessity be made more cheaply than a feature, it must therefore be poorer entertainment.

That this is not necessarily the case was proved by a couple of shorts by National Progress Film Co., Ltd., Wardour Street, on Wednesday last. Entitled "A Honeymoon in Devon" (1,050 ft.) and "Sunshine, Fun and Laughter" (1,000 ft.), they were produced and photographed by A. H. Arch (Registration No. E8300).

They depict the scenery and amusements respectively of Devonshire and of Yarmouth and Goole. Not only is the photography of exceptional brilliance—many of the shots appear truly stereoscopic and some night shots are very cleverly done—but the general novelty of treatment, including some ingenious multi-exposure work, together with the well-recorded and entertaining dialogue and commentary (recorded by British Screen Service) make them of unusual interest to the exhibitor, who would no doubt find more room in his programmes for shorts if there were more of this calibre obtainable.

The National Film Corporation, which is allied to the Younger Publicity Service, has engaged Antony Asquith to produce two one-reel advertising shorts at the Gainsborough studios. Gordon Harker will star.

LONDON TRADE SHOWS

New Offerings to be Screened Between Thursday, Feb. 2 and Wednesday, Feb. 8

Anna Neagle and James Rennie in the B. and D. film THE LITTLE DAMOZEL (W. & F.)

Thursday

The Right to Happiness (*Waraour*)

Rialto. **10.30 a.m.**

A new Tauber film, which has been hailed by the leading Berlin papers as the "best Tauber film yet." "The Right to Happiness," is to be Trade shown at the Rialto, Coventry Street, where it will also be given its London premiere.

A sympathetic story full of romance, laughter and pathos, delightful songs, and, of course, Richard Tauber, the golden-voiced tenor, all go to make what it is confidently anticipated will prove to be one of the most popular films of the year.

Tauber is a world-famous tenor, Hoffman who, on tour, meets and falls in love with Lilly, who, despite her love for another, determines to accept all his gifts and offers. Disillusionment quickly follows when Hoffman finds Lilly in the arms of her lover, and she tells him that he is only loved for his wealth and position. The great singer is heartbroken, but true love eventually comes to him when everything seems blackest.

The German Press is enthusiastic.

"Again and again the audience burst into storms of applause . . . a terrific success."—*Lichtbild Buehne.* "We have here the best Tauber film."—*Reichsfilmblatt.* "Huge success . . . received with terrific enthusiasm."—*Berliner Tageblatt.* "A film for the millions."—*Muenchner Zeitung.* "This film is far better than any other Tauber film."—*Deutsche Allgemeine Zeitung.*

Handle with Care; Taxi to Paradise (*Fox*)

Cambridge Theatre. **3 p.m.**

James Dunn and Boots Mallory are co-starred in "Handle With Care," a story of unusual human interest, depicting the adventures of a rising young attorney, who meets the girl friend of his college days. The girl has charge of her nephews, two mischievous, but wholly charming, little boys, who strongly resent the romance which develops. The lawyer's request that the boys should be sent to school causes a violent quarrel between the young lovers. How the boys not only bring the two together again, but also save the young man's life, when revengeful bandits plan to kill him, furnishes the unusual and exciting climax.

"Handle With Care" is a splendid family picture, and no fewer than 1,000 children form an important part in the unfolding of the story. It is also important for the screen debut of Boots Mallory, whom Fox predict will be one of the big starring actresses of the future. El Brendel supplies the comedy and others in the cast include Buster Phelps, George Ernest and Victor Jory. David Butler directed the picture.

"Taxi to Paradise"

The screen version of Graham Hope's play, "Misconduct," "Taxi to Paradise," is a domestic comedy, with Binnie Barnes, Garry Marsh, Jane Carr, and Harry Wilcoxon in the principal rôles. Adrian Brunel directed.

Binnie Barnes plays the part of an erring wife and Garry Marsh that of her equally erring husband. Through an awkward coincidence the two couples find themselves all spending the night together under the same roof. Following an embarrassing and uncomfortable night, the owner of the flat returns. The wife again transfers her affections and the two go off together, leaving a disgruntled trio to make the best of things.

World Famous Orchestras (*British Lion*)

Prince Edward Theatre. **8.45 p.m.**

"World-Famous Orchestras" will bring to the screen the classics of music such as "The Meistersingers," "Hungarian Rhapsody," "Tannhauser," "Oberon," "Blue Danube" and "William Tell," played by the world-famous orchestras—the Berlin Symphony Orchestra, the Berlin Philharmonic Orchestra, the Berlin State Opera Orchestra, and the Berlin Metropolitan Orchestra. Amongst the conductors of the series are Bruno Walter, Max von Schillings, Sckreker and Busch. All that is finest in music is gathered together in this series.

A novel presentation is promised at the Trade show which will be the first "Promenade Film Concert" to be held in the picture business—a musical festival in film form, providing a quality of music which is said to be unequalled in the history of recording either by disc or film.

Friday

Under-Cover Man (*Paramount*)

Carlton. **10.30 a.m.**

"Under-Cover Man" is a drama centred round a society crook who gambles with his life and the life of the girl he loves in hunting down the slayers of his father.

George Raft, Paramount's brilliant new screen star, is a striking figure as a representative of the elité of the underworld, a hard-bitten young gambler and member of a gang of daring large-scale thieves. When his father, an agent for stolen bonds, is killed as a result of a disagreement with the gang, he cuts loose from his associates and sets out to be revenged.

He goes to the police and offers to become an "under-cover man"—a secret service man who passes himself off as a citizen of the underworld. With the help of Lora Madigan, a girl whose brother has been killed by the same gang, he sets out to accomplish his task, knowing that if he is exposed he can expect no mercy from the underworld and no help from the police. Nancy Carroll plays the part of the girl, Lora Madigan, and Roscoe Karns, Lew Cody and Gregory Ratoff are also prominent in the cast.

Paramount Pictorial No. P2-3 will also be shown on Friday morning.

Manhattan Tower (*Pathe*)

Phœnix Theatre. **3 p.m.**

"Manhattan Tower" depicts the drama that can lie hidden in the business lives of men and women. Around the lives of half a dozen of the workers in an enormous, many-storied building, Fate weaves a tangled skein through which comedy walks hand in hand with tragedy.

The subject is treated from an unusual angle and is both thrilling and intriguing, holding the interest from the opening shots of the beginning of a fresh morning's work to the terrified screams which accompany the closing scenes when the body of a man hurtles from the topmost story of "Manhattan Tower."

Mary Brian is admirably cast in the rôle of a pretty secretary to the manager of a big steel company, while Clay Clement makes a convincing villain. Irene Rich makes an appearance as the manager's wife, and James Hall, as an impoverished but ambitious electrician in love with Mary, gives a clever character study.

James Hall in MANHATTAN TOWER (Pathe)

Mary Brian in MANHATTAN TOWER (Pathe)

The Little Damozel (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

Anna Neagle and James Rennie, with Alfred Drayton and Athole Stewart, will be seen in "The Little Damozel" at the Prince Edward Theatre this evening at 8.45. This is a British and Dominion production, directed by Herbert Wilcox and released by W. and F.

It is the story of a dancer who is induced to marry a man rather against her desire, and later discovers that she has been grossly deceived. The gaiety of the early part of the picture changes to one of scorn, and then a probability of tragedy brings big dramatic moments. The production is elaborately staged and well acted.

Tuesday

The Devil is Driving (*Paramount*)

Carlton. **10.30 a.m.**

Large-scale, organised automobile stealing, latest of the rackets to pay a dividend to the underworld, forms the basis of the plot of "The Devil is Driving," in which Edmund Lowe, Wynne Gibson, James Gleason, Lois Wilson, Dickie Moore and Allan Dinehart head the cast.

The *modus operandi* of the car-stealing gangs—the manner in which they pick up cars, smuggle them to safety, change their features so that they cannot be recognised, and dispose of them—are revealed for the first time in the picture. Against this exciting background moves the equally exciting story of a good-natured, wise-cracking mechanic, played by Lowe, who breaks up the gang after his nephew and his brother-in-law have been made its innocent victims. His romance with an equally good-natured, equally smart night-club hostess, runs through the picture.

Ladies They Talk About (*Warner*)

Phoenix Theatre. **3 p.m.**

In "Ladies They Talk About," Barbara Stanwyck is provided with a widely different rôle to those which she has been portraying of late, one which offers her far greater opportunities of dramatic interpretation.

The film deals with the feminine equivalent of a "tough guy," played by Miss Stanwyck, who goes to prison to shield a worthless accomplice. She becomes a rebel against society, a rebel against the law and against the well-meaning efforts of social welfare workers. A very human romance springs up between the girl and a reformer, acted by Preston S. Foster, whose well-meant attempts to get her to turn over a new leaf prove ineffective and lead almost to tragedy. Others of the cast are Lyle Talbot, as a bank bandit; Lillian Roth and Dorothy Burgess. Howard Bretherton directed.

Wednesday

Grand Slam (*Warner*)

Phoenix Theatre. **3 p.m.**

An instance of the extreme timeliness of the Warner production policy is given in "Grand Slam," the central figure of which is depicted as being the world's greatest bridge player—an exiled member of the Russian aristocracy who rises by way of his ability at the card table and a lot of other secrets concerned with the game. Loretta Young and Paul Lukas head the star cast, supported by Helen Vinson, Frank McHugh and Glendon Farrell.

A topical sequence depicts a public contest between exponents of two different systems of bridge, and as a contrast to the demeanour of the participants at the tables we are shown the terrific battles in which the partners engage when in the privacy of their own home. The dialogue is racy, and although bridge playing furnishes the theme, the picture is claimed to be rattling good entertainment for the multitude. William Dieterle directed.

42nd Street (*Warner*)

Prince Edward Theatre. **8.45 p.m.**

"42nd Street" is considered by Warner's as the biggest offering on their current schedule. Described as a musical dramatic romance, the film presents a back-stage story dealing with the lives and the aspirations of the actors and actresses who throng 42nd Street, the New York equivalent to our own Hippodrome corner. Against the glare and glitter of the footlights in the shabby homes of touring companies, and in the palatial apartments of millionaire backers of theatrical ventures, the picture unfolds its intense drama and diverting comedy, aided by the strongest cast ever put into a Warner film.

Although this picture, which incidentally is all Technicolor, has beautiful girls, music and dancing, and some of the most gorgeous and spectacular ensemble effects ever seen, it is emphasised that "42nd Street" is not a screen musical comedy. According to Warner's, it has got heart-throbs and human interest punches that will bring tears to the eyes of everyone who sees it; and it has got the smartest, niftiest, up-to-the-minute wise-cracks and gags.

The cast includes Warner Baxter, Bebe Daniels, Ruby Keeler (the wife of Al Jolson), George Brent, Dick Powell and Una Merkel, Ginger Rogers, Allen Jenkins, Ned Sparks and Guy Kibbee, and 200 of the most beautiful girls ever assembled.

A RADIO BROADCAST

"MONKEY'S PAW" ON NATIONAL

A wireless version of "The Monkey's Paw," which Radio Pictures are Trade showing at the Prince Edward Theatre on Wednesday, February 15, is to be broadcast on the Daventry National programme on Friday next, February 3, at 9.35 p.m.

The broadcasting of this play should react very favourably when the Radio picture reaches the screens upon its release on June 26.

Lew Cody and Nancy Carroll in THE UNDER-COVER MAN, a Paramount film

EMIL JANNINGS IN ENGLISH

"THE MERRY MONARCH" ACQUIRED BY U.A.

Emil Jannings will shortly be seen in London in "The Merry Monarch," which will be distributed by United Artists in the United Kingdom on behalf of the French producers.

Sidney Fox is the feminine lead of the picture, which is based on "Le Roi Pausole," one of the famous stories of Pierre Louys. It is satire of the most joyous kind.

Emil Jannings plays Pausole, King of a Ruritanian paradise called Trypheme. He resembles a fat crowned baby, but he has 366 beautiful queens—a different wife for each day of the year, even in Leap Year.

There is excitement in the place when an airman—Giglio—who has lost his bearings, lands there. Giglio falls quickly in love with Aline, daughter of the king and one of his queens; Giglio is hated by Taxis, the Great Eunuch and Marshal of the Palace, but becomes very popular with Pausole, who invites him to a grand fête to be given on Aline's 18th birthday.

But the next day Aline disappears, the king and his retinue go in search for her, and the 366 queens revolt in his absence. This sends Pausole abdicating to Europe, but the passport troubles he encounters send him just as speedily back to his own country. And very soon that ideal land regains tranquility, with Giglio marrying Aline, Pausole deciding that 366 wives are too much for one man, and Taxis being banished into exile because no one will marry him. The film has been directed by Alexis Granowski.

"HER FIRST AFFAIRE" FOR THE EMPIRE, LEICESTER SQUARE

The St. George-Sterling production, "Her First Affaire," directed by Allan Dwan, is booked for a pre-release run at the Empire Theatre, Leicester Square, commencing on February 17.

This British production had an excellent reception at its recent Trade presentation. The cast includes Ida Lupino, Harry Tate, Muriel Aked, Diana Napier, etc.

Two Wardour Offerings

Two important Continental pictures are being Trade shown this week by Wardour. (1 & 2) Scenes from THE RIGHT TO HAPPINESS, the latest Tauber film, to which German critics have given enthusiastic praise. (3 & 4) Anna Sten, who created a sensation in "Tempest," appears as a trapeze artiste in THE CIRCUS OF SIN with Reinhold Bernt, produced by E. A. Dupont

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THE KINEMATO FILM FE 193
TRADE SHOW O

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box Office Angle.	"Kine." Review.	Release Date.
Breach of Promise	Gaumont ..	62 min.	A	5,791 ft.	Chester Morris, Mae Clarke	Good entertainment for the masses	Jan. 26, 1933	Not fixed
Call Her Savage	Fox	70 min.	U	3,400 ft.	Clara Bow, Gilbert Roland, Monroe Owsley	Good popular booking with undeniable box-office potentialities	Jan. 5, 1933	April 10, 1933
Come on Tarzan	Gaumont ..	64 min.	U	5,726 ft.	Ken Maynard, Merna Kennedy, Tarzan	Good popular Western	Jan. 26, 1933	Not fixed
Conquerors, The	Radio	85 min.	U	7,628 ft.	Richard Dix, Ann Harding	Excellent general booking ..	Jan. 19, 1933	Not fixed.
Crooked Circle, The	Gaumont ..	37 min.	U	3,250 ft.	Ben Lyon, Zasu Pitts, James Gleason	Good average programme booking	Jan. 26, 1933	Not fixed.
Crusade, The	P.D.C. ..	65 min.	A	5,931 ft.	H. B. Warner, Evelyn. Brent, Ned Sparks	Very good popular booking ..	Jan. 12, 1933	Not fixed.
Deception	U.A.-Columbia	64 min.	A	5,794 ft.	Leo Carrillo, Nat Pendleton, Thelma Todd	Good booking for popular halls ..	Jan. 19, 1933	June 26, 1933
*Diggers	Universal ..	60 min.	U	6,010 ft.	George Moon, Pat Hanna, Edward Warrington	Useful comedy quota booking for populous areas.	Jan. 26, 1933	Not fixed
*Discord	Paramount ..	79 min.	A	7,235 ft.	Owen Nares, Benita Hume, Harold Huth	Good popular booking	Jan. 12, 1933	Not fixed
Fast Life	M-G-M ..	82 min.	U	7,370 ft.	William Haines, Madge Evans, Cliff Edwards	Capital general booking	Jan. 12, 1933	Not fixed.
Flesh	M-G-M ..	93 min.	A	8,392 ft.	Wallace Beery, Ricardo Cortez, Karen Morley	Excellent booking with undeniable box-office angles	Jan. 19, 1933	Not fixed.
'Frisco Jenny	First National	70 min.	A	6,350 ft.	Ruth Chatterton, Don Cook	Excellent general booking ..	Jan. 19, 1933	Not fixed.
Great Decision, The	Radio	56 min.	A	5,181 ft.	William Boyd, Dorothy Wilson, Chic Sale	Very good supporting feature ..	Jan. 19, 1933	May 8, 1933
Haunted Gold	Warner ..	56 min.	U	7,265 ft.	John Wayne, Sheila Terry, Harry Woods	Capital stuff for the masses ..	Jan. 12, 1933	Not fixed.
Hearts of Humanity	P.D.C. ..	64 min.	A	5,931 ft.	Jean Hersholt, Jackie Searle, Dick Wallace	Good programme booking ..	Jan. 19, 1933	Not fixed.
He Learned About Women ..	Paramount ..	56 min.	U	6,086 ft.	Stuart Erwin, Alison Skipworth, Susan Fleming	Safe light entertainment for all classes	Jan. 5, 1933	Not fixed.
Hell Fire Austin	Gaumont ..	80 min.	U	6,226 ft.	Ken Maynard, Jcv Merton, Nat Pendleton	Good outdoor attraction	Jan. 19, 1933	Not fixed.
*Hundred to One	Fox	55 min.	U	4,018 ft.	Arthur Sinclair, Dodo Watts	Useful quota inclusion in popular programmes	Jan. 12, 1933	Mar. 5, 1933
I Am A Fugitive from a Chain Gang.	Warner ..	89 min.	A	8,140 ft.	Paul Muni, Glenda Farrell, Helen Vinson	Excellent general booking ..	Jan. 12, 1933	Not fixed
If I Had a Million	Paramount ..	80 min.	A	7,373 ft.	Richard Bennett, Gary Cooper, Charles Laughton, Charles Ruggles	Outstanding box-office proposition	Jan. 19, 1933	June 5, 1933
*Iron Stair, The	Radio	51 min.	A	4,575 ft.	Henry Kendall, Dorothy Boyd	Good stuff for the majority ..	Jan. 12, 1933	Not fixed.
Kadetten	Film Society ..	90 min.	A	8,000 ft.	Albert Bassermann, Trude von Molo, Franz Fiedler	Excellent entertainment for specialised audiences	Jan. 12, 1933	Not fixed.

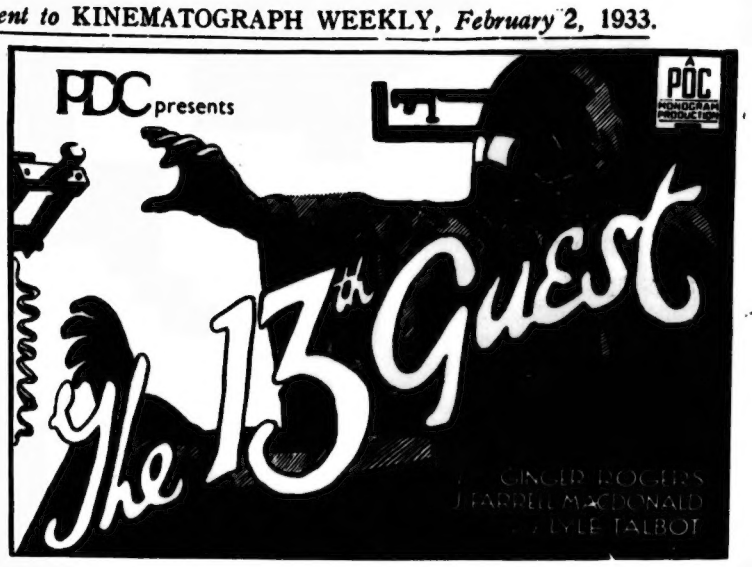
WHAT'S RELEASED

Date.	Title.	Renter.	Reg. No.	Running Time Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Feb. 13	Back Street	Universal ..	F.7891	85	A	7,707	John Boles, Irene Dunn ..	1/48, 1/12, 1/6 ..	Sept. 29, 1932
,, 27	Baroud	Ideal	F.7900	80	A	7,189	Rex Ingram, Rosita Garcia ..	1/48, 1/12, 2/6 ..	Oct. 6, 1932
,, 20	By Whose Hand	U.A.	F.7830	65	A	5,994	Ben Lyon, Barbara Weeks ..	—— ..	Sept. 15, 1932
,, 13	Cabin in the Cotton	First National	F.7906	79	U	7,108	Richard Barthelmess, Dorothy Jordan, Bette Davis	1/48, 1/12, 1/6 ..	Oct. 6, 1932
,, 20	Devil and the Deep	Paramount ..	F.7794	75	A	6,702	Tallulah Bankhead, Gary Cooper, Charles Laughton	1/48, 2/12, 2/6 ..	Sept. 1, 1932
,, 20	Doctor's Sacrifice, The	P.D.C. ..	F.7989	75	A	6,466	Lyle Talbot, Thelma Todd, H. B. Walthall	1/12, 1/6	Oct. 20, 1932
,, 27	Drifting Souls	Sterling ..	F.8022	65	U	5,941	Lois Wilson, Theodore Von Eltz	—— ..	Nov. 3, 1932
,, 20	*Face at the Window, The ..	Radio ..	Br.7986	52	A	4,717	Raymond Massey, Isla Bevan	1/12, 2/6	Oct. 20, 1932
,, 6	Girl in the Cab, The	P.D.C. ..	F.8011	65	A	5,989	James Rennie, Olive, Borden, Judith Wood	1/12, 1/6	Oct. 20, 1932
,, 27	Golden West	Fox	F.8119	70	U	6,118	George O'Brien, Janet Chandler, Marion Burns	1/48, 1/12, 2/6 ..	Dec. 1, 1932
,, 20	Gorilla Ship	Butcher ..	F.8007	58	A	5,366	Ralph Ince, Reed Howes ..	1/48, 1/12, 1/6 ..	Oct. 27, 1932
,, 13	Happy Ever After	W. & F. ..	F.8055	85	U	7,897	Lilian Harvey, Jack Hulbert, Sonnie Hale	1/48, 1/12, 2/6 ..	Nov. 17, 1932
,, 13	Hell's Highway	Radio	F.7990	60	A	5,455	Richard Dix, Rochelle Hudson, Tom Brown	1/12, 2/6	Oct. 27, 1932
,, 6	*His Wife's Mother	Wardour ..	Br.7917	68	U	6,298	Gus McNaughton, Jerry Verno, Molly Lamont	1/40, 1/12, 1/6 ..	Oct. 6, 1932
,, 20	Hold 'Em Jail	Radio	F.7987	66	U	5,962	Wheeler and Woolsey, Edna May Oliver	1/12, 2/6	Oct. 20, 1932
,, 27	Horse Feathers	Paramount ..	F.7853	70	U	6,637	Four Marx Brothers, Thelma Todd	1/48, 1/12, 2/6 ..	Sept. 22, 1932
,, 27	Hounds of Zaroff	Radio	F.7995	62	A	5,580	Leslie Banks, Fay Wray, Joel McCrea	1/48, 1/12, 2/6 ..	Oct. 27, 1932
,, 20	*Josser in the Army	Wardour ..	Br.7969	75	U	7,200	Ernie Lotinga, Jack Hobbs, Betty Norton	1/48, 1/12, 1/6 ..	Oct. 3, 1932
,, 13	Kongo	M-G-M ..	F.8093	80	A	7,170	Walter Huston, Lupe Velez, Conrad Nagel	1/48, 1/12, 2/6 ..	Nov. 24, 1932

* Titles marked with asterisk

RAPH WEEKLY'S INDEX

FFERS—JAN., 1933



Title.	Renter.	Running Time.	Certificate.	Length	Stars.	Box Office Angle.	"Kine." Review.	Release Date.
Laughter in Hell	Universal ..	35 min.	A	5,899 ft.	Pat O'Brien, Norma Kennedy, Berton Churchill	Moderate film, but one with definite box-office possibilities	Jan. 19, 1933	Not fixed.
Lawyer Man	Warner ..	67 min.	A	6,185 ft.	William Powell, Joan Blondell, David Landau.	Very good general booking with star pull	Jan. 12, 1933	Not fixed.
*Man from Toronto	W. & F. ..	78 min.	U	6,921 ft.	Jessie Matthews, Ian Hunter, Fred Kerr	Excellent general booking ..	Jan. 26, 1933	April 19, 1933
Men Are Such Fools	Radio	64 min.	A	5,994 ft.	Leo Carrillo, Vivienne Osborne	Adequate programme booking ..	Jan. 19, 1933	Not fixed.
Mummy, The	Universal ..	71 min.	A	6,532 ft.	Boris Karloff, Zita Johann, David Manners	Unusual attraction of great possibilities	Jan. 19, 1933	Not fixed.
*Naughty Cinderella	Warner ..	55 min.	U	5,068 ft.	Winna Winfried, John Stuart	Quota second feature	Jan. 12, 1933	Not fixed.
On Your Guard..	Butcher ..	60 min.	U	5,577 ft.	Richard Talmadge ..	Adequate supporting fare ..	Jan. 12, 1933	Not fixed.
Parachute Jumper	Warner ..	75 min.	A	6,540 ft.	Douglas Fairbanks, Jun., Frank McHugh, Bette Davis	Very good popular booking ..	Jan. 26, 1933	Not fixed.
Phantom Express, The	P.D.C. ..	65 min.	U	5,907 ft.	J. Farrell Macdonald, William Collier, Jun., Sally Blane	Good two-featured programme attraction.	Jan. 12, 1933	Not fixed.
*Puppets of Fate	U.A.	70 min.	A	6,541 ft.	Godfrey Tearle, Russell Thorndike, Isla Bevan	Safe entertainment for the masses	Jan. 12, 1933	July 3, 1933
Renegades of the West ..	Radio	55 min.	U	4,903 ft.	Tom Keene, Betty Burness, Rosco Ates	Good supporting attraction ..	Jan. 19, 1933	Not fixed.
Right to Happiness, The ..	Wardour ..	83 min.	U	7,580 ft.	Richard Tauber.. ..	Good booking on star's name and singing	Jan. 26, 1933	Not fixed.
Robber's Roost	Fox	65 min.	U	5,806 ft.	George O'Brien ..	Good Western for any hall ..	Jan. 12, 1933	Apr. 24, 1933
Rock-a-bye	Radio	67 min.	A	3,024 ft.	Constance Bennett, Paul Lukas, Joel McCrea.	Obvious box-office attraction ..	Jan. 12, 1933	Not fixed.
Secrets of the French Police ..	Radio	57 min.	A	5,159 ft.	Gregory Ratoff, Gwili Andre	Good stuff for the masses ..	Jan. 19, 1933	Not fixed.
Silver Dollar	First National	84 min.	A	7,561 ft.	Edward G. Robinson, Bebe Daniels, Aline MacMahon	Great box-office attraction ..	Jan. 12, 1933	Not fixed.
Son-Daughter, The	M-G-M ..	79 min.	A	7,128 ft.	Helen Hayes, Ramon Navarro	Very good programme booking with obvious exploitation angles	Jan. 26, 1933	Not fixed.
Sport Parade	Radio	64 min.	A	5,708 ft.	Joel McCrea, William Gargan, Marion Marsh	Good novelty attraction	Jan. 12, 1933	Not fixed.
Twenty Thousand Years in Sing Sing.	First National	75 min.	A	7,079 ft.	Spencer Tracy, Arthur Byron	Excellent strong fare for any hall	Jan. 19, 1933	Not fixed.
Unwritten Law	P.D.C. ..	65 min.	A	5,939 ft.	Greta Nissen, Mary Brian, Lew Cody	Capital entertainment for all classes	Jan 12, 1933	Not fixed
Virtue	U.A.-Columbia	60 min.	A	5,656 ft.	Carol Lombard, Pat O'Brien	Good programme booking ..	Jan. 19, 1933	July 24, 1933
Wild Horse Mesa	Paramount ..	60 min.	A	5,293 ft.	Randolph Scott, Sally Blane, Lucille La Verne	Good outdoor attraction	Jan. 5, 1933	Not fixed.
*Yes, Mr. Brown	W. & F. ..	85 min.	A	8,572 ft.	Jack Buchanan, Elsie Randolph, Margot Graham	Very good star booking	Jan. 26, 1933	April 3, 1933

IN FEBRUARY, 1933

Date.	Title.	Renter.	Reg. No.	Running Time Min.	Certificate.	Length Feet.	Stars.	Posters.	"Kine." Review Date.
,, 6	*Little Fella	First National	Br.7981	40	U	4,017	John Stuart, Dodo Watts, Baby Glyn James	1/48, 1/12, 1/6 ..	Oct. 13, 1932
,, 6	Make Me a Star	Paramount ..	F.7759	79	U	7,161	Stuart Erwin, Joan Blondell	1/48, 1/12, 2/6 ..	Aug. 25, 1932
,, 13	Man from Yesterday ..	Paramount ..	F.7740	70	A	6,300	Claudette Colbert, Clive Brook	1/48, 1/12, 2/6 ..	Aug. 11, 1932
,, 30	*Men of Steel	U.A.	Br.7848	70	U	6,449	John Stuart, Benita Hume, Heather Angel	1/48, 1/12, 2/6 ..	Sept, 15, 1932
,, 20	*Midshipmaid, The	W. & F. ..	Br.8257	80	U	7,552	Jessie Matthews	1/48, 1/12, 2/6 ..	Dec. 15, 1932
,, 16	Million Dollar Legs	Paramount ..	F.7739	64	U	5,571	Jack Oakie, Lydia Roberts, Susan Fleming	1/48, 2/12, 2/6 ..	Aug. 11, 1932
,, 6	*Money Means Nothing	Paramount ..	Br.7805	70	U	6,314	John Loder, Irene Richards	1/12, 1/6	Sept. 1,1932
,, 6	Night Club Lady, The	U.A.	F.7884	63	U	6,066	Adolphe Menjou	—— ..	Sept. 29, 1932
,, 27	Once in a Lifetime	Universal ..	F.7952	80	U	7,490	Jack Oakie, Sidney Fox ..	1/48, 1/12, 1/6 ..	Oct. 13, 1932
,, 13	Pocatello Kid	Universal ..	F.7895	60	U	5,468	Ken Maynard, Marceline Day	1/12, 1/6	Sept, 22, 1332
,, 27	Pyjamas Preferred	Pathé	Br.8223	45	A	4,708	Jay Laurier, Betty Amann, Kenneth Kove	—— ..	Dec. 8, 1932
,, 20	Rackety Rax	Fox	F.8128	65	U	5,977	Victor McLaglen, Greta Nissen	1/48, 1/12, 2/6 ..	Dec. 1, 1932
,, 27	Red Dust	M-G-M.. ..	F.8094	79	A	7,154	Clark Gable, Jean Harlow ..	1/48, 1/12, 2/6 ..	Nov. 24, 1932
,, 6	Salomy Jane	Fox	F.8035	78	U	7,135	Joan Bennett, Charles Farrell	1/48, 1/12, 2/6 ..	Nov. 10, 1932
,, 13	Six Hours to Live	Fox	F.8057	80	A	6,675	Warner Baxter, Miriam Jordan	1/48, 1/12, 2/6 ..	Nov. 17, 1932
,, 6	Smilin' Through	M-G-M.. ..	F.8034	98	U	8,783	Norma Shearer, Frederic March, Leslie Howard	1/48, 1/12, 2/6 ..	Nov. 10, 1932
,, 27	Soldiers of Fortune	U.A.	F.7825	77	A	7,056	Jack Holt, Ralph Graves ..	1/48, 1/12, 1/6 ..	Sept. 8, 1932
,, 6	Street of Women	Warner ..	F.7727	65	A	6,032	Kay Francis, Roland Young	1/48, 1/12, 1/6 ..	Aug. 11, 1932
,, 6	They Never Come Back ..	Pathé	F.8138	65	U	5,626	Dorothy Sebastian, Regis Toomey	—— ..	Dec. 8, 1932
,, 6	Those We Love	Gaumont ..	F.8050	76	A	6,842	Mary Astor, Kenneth McKenna, Lilyan Tashman	—— ..	Nov. 10, 1932
,, 27	Tiger Shark	First National	F.7951	79	A	7,173	Edward G. Robinson, Richard Arlen, Zita Johann	1/48, 1/12, 1/6 ..	Oct. 13, 1932
,, 13	Two Against the World ..	Warner ..	F.7908	70	A	6,370	Constance Bennett, Neil Hamilton	1/48, 1/12, 1/6 ..	Oct. 6, 1932

ısk denote British Pictures.

Printed and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.

The Release of the Week

Universal's THE OLD DARK HOUSE, adapted from the famous J. B. Priestley novel "Benighted," directed by James Whale. The English players represent 90% of the cast which includes Boris Karloff, Charles Laughton, Raymond Massey, Ernest Thesiger, Eva Moore, Brember Wills, Gloria Stuart, Lilian Bond and Melvyn Douglas

The BEST PICTURE of 1932

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BIP
PICTURES PRE EMINENT
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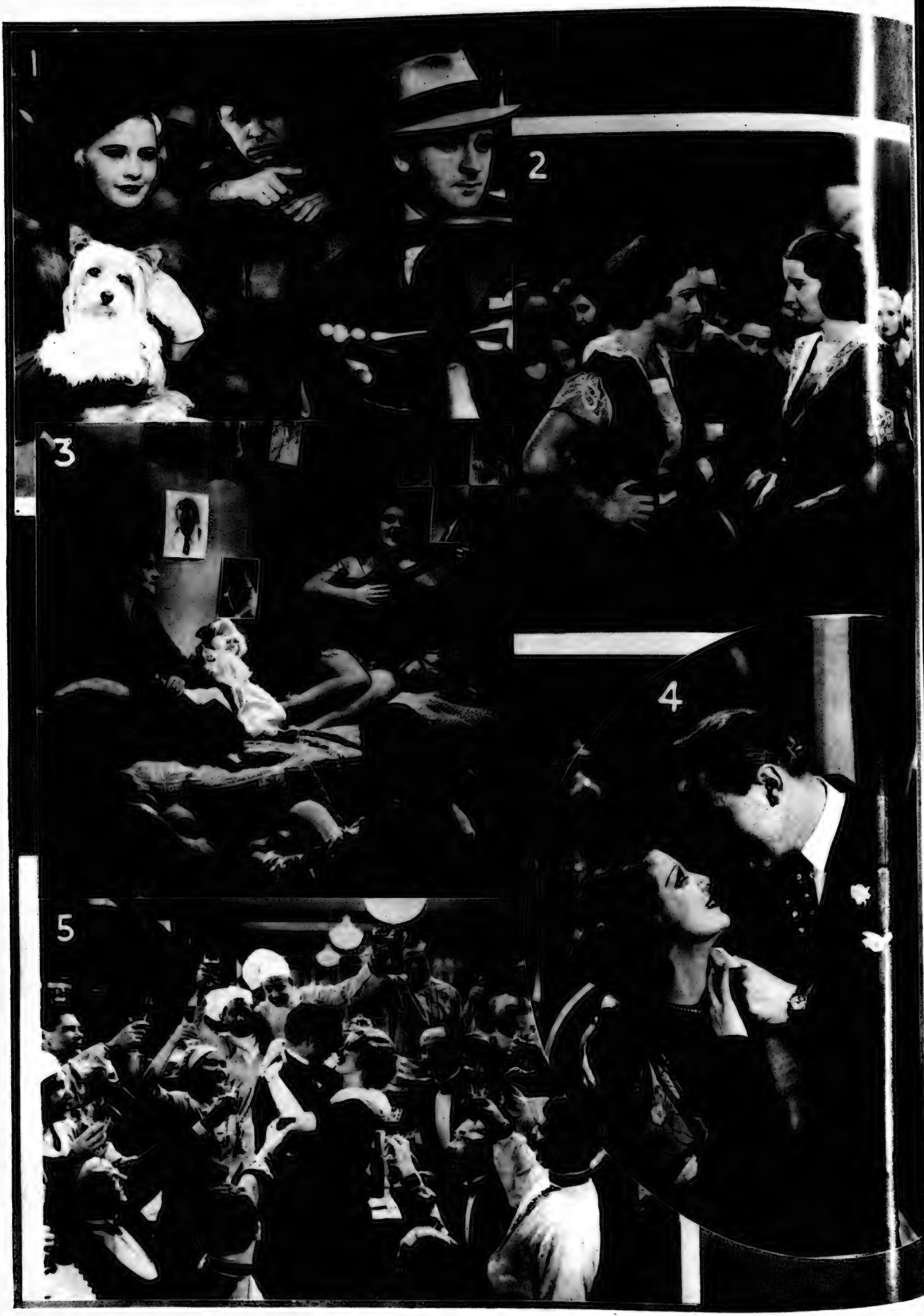
Two Warner Films



Scenes from two of the three pictures which Warner has scheduled for Trade show next week. (1 & 2) Barbara Stanwyck, Dorothy Burgess, Preston Foster, Lilian Roth and Lyle Talbot in scenes from LADIES THEY TALK ABOUT, which will be shown on Tuesday, February 7, at the Phoenix Theatre, 3 p.m. (3, 4 & 5) Paul Lukas, Loretta Young, Helen Vinson, Glenda Farrell, and Frank McHugh, in scenes from GRAND SLAM to be presented at 3 p.m., on Wednesday, February 8, at the Phoenix Theatre.

REVIEW OF THE YEAR IN HANTS

CHAIRMAN DISCUSSES TRADE PROBLEMS

THE annual meeting of the Hampshire and Isle of Wight branch, over which Major A. W. BANNER presided, was better attended than usual, and some important matters, including subjects not yet ripe for public discussion, were dealt with.

The report of the SECRETARY (Horace H. C. Mitchener) indicated that the past year had been one of considerable activity, and the members were gratified to learn that the membership was now 57 out of a possible 59.

Block booking is definitely in practice, but members who could give examples of the abuse of the Act fear reprisals if they give their names.

The report also stated that the General Council's Constitution Committee to prepare a co-operative film booking scheme would receive the warm support of the branch.

The meetings of the Bournemouth subsection were being very well attended, and the application for Sunday opening was the chief item of interest now being dealt with.

Public Servants

Appreciation was expressed of the sympathetic consideration given by local authorities to suggestions put forward by the branch from time to time, and in this connection it was mentioned that three members served on local authorities—W. D. Buck, Sheriff of the County Borough of Southampton; G. W. A. Wright, Eastleigh; and Thomas Pink, Bishops Waltham.

The CHAIRMAN, in moving the reception of the report, said that the Entertainments Tax campaign of last year was as nothing compared with the effort that was now being made, and every member was expected to do his bit. He hoped they had all sent in their Comparative Statement of Takings, and urged that none should act the part of conscientious objectors, for the figures would not be seen by any other member of the association.

The trailers were being very well received, and he asked that the members should be enthusiastic in obtaining as many signatures to the petition as possible.

The Sunday Opening Act, continued the chairman, had been placed on the Statute Book, and many contests had been fought in different parts of the country. Charities throughout the country had benefited to such an extent that the responsible officers of those institutions must feel a sense of gratitude to the kinemas. Then there was the contribution to the Film Institute, an organisation which the Government thought fit to inaugurate to ensure that the Industry did everything to please everyone.

Booking Scheme

In regard to co-operative booking, the branch had taken a keen interest in the subject. In the past, for reasons which it was not necessary for him to go into, trading schemes had failed to secure adequate support.

This time, the need was so great that the General Council had decided again to try to give the rank and file of the exhibitors an opportunity of accepting the principle of co-operation for the economic booking and distribution of films, the supplying of goods, and the safeguarding of their common interests. He asked them to take a serious view of this matter, as so much depended upon the result.

The report was unanimously adopted.

Coun. W. D. BUCK, the treasurer, presented the balance-sheet, and said that there was a balance on the year of only £2 8s. 8d. He confessed that he would be happier if he could see a larger balance.

The CHAIRMAN, who seconded, remarked that they had made a contribution of £60 to the Christmas Cheer Fund of the Southampton Rotary Club. After all they had a total balance in hand of £105, so that their position was sound.

They had also made a donation of £10 10s. to the Benevolent Fund of the C.E.A. The accounts were then passed.

Officers Re-elected

There was considerable unanimity about the election of officers. Coun. BUCK paid a very high tribute to the work of the CHAIRMAN, who, he said, gave up an enormous amount of time to the work of the Trade.

S. C. BERRILL seconded with cordiality, and the resolution was agreed to.

Major A. W. BANNER remarked that it was a privilege to work for the association. They were getting to grips with some big problems, of which he did not desire to say too much at the moment, but he appealed for the loyalty and support of all the members.

Captain KENDALL, of Andover, was unanimously re-elected vice-chairman, and even a plea that as Sheriff of Southampton he had a lot of work to do was not sufficient to secure the release of Coun. Buck from the position of treasurer, to which he was re-elected.

Mr. Buck, however, was able to resign the position as a delegate to the General Council, and it was decided that the Chairman should continue to act in that capacity with Captain Kendall as Mr. Buck's successor. The committee was reappointed.

The CHAIRMAN suggested that the meetings had been held at somewhat irregular intervals lately, and he asked for the opinion of the members as to whether they would like to meet regularly. The general opinion was that the members should be called together when business warranted it.

The Tax

In regard to the agitation against the Entertainments Tax, the SECRETARY reported on the steps taken in this area to deal with the matter, and the CHAIRMAN, supplementing the report, appealed to every member to put his back into the agitation. They hoped to force the Government to realise the justice of their case, and he added that much depended upon the spirit with which they attacked the injustice.

Thomas Ormiston, who has been elected Chairman of the Scottish C.E.A.

Economy

There was a discussion on co-operative advertising in the local Press, in order to prevent unnecessary expenditure every week, and it was eventually decided that Captain Kendall and Captain Clement be left to deal with the matter and report to another meeting.

Sunday

In regard to Sunday opening, the SECRETARY reported upon the position that had developed in those places in the area under the jurisdiction of the Hampshire C.C., and the meeting decided to leave the matter in the hands of the Executive Committee.

Captain KENDALL also made a statement concerning the attitude of the Wiltshire C.C.

Benevolent Fund

Referring to the Trade Benevolent Fund, the CHAIRMAN said that at some theatres staff collections were made each week. The employees allowed a small amount to be deducted from their wages. It was quite voluntary. It was an idea, he thought, that could be put to all staffs.

It was pointed out that there were several calls upon the wages of the employees just now, and it was decided that the Secretary should bring the matter forward again in April.

The Secretary and Coun. Buck were nominated to serve on the committee of the Carnival Ball to be held at Southampton shortly, in aid of the local hospital.

Breakdown Precautions

The SECRETARY reported that there had been two electrical breakdowns at Bournemouth during the past six months, with the result that there was inconvenience to the exhibitors and their patrons. One difficulty was that, as everybody seemed to be ringing up the electricity station at once, the exhibitors could not get any answer to their call, and it had now been arranged that if another breakdown occurred an official at the station should ring up one of the exhibitors and tell him how things were progressing. That member would then ring up the other members.

He thought that was a good suggestion, and he thought it would be well if Southampton had a similar scheme.

It was agreed to ask the electrical engineer to instruct one of his staff to communicate with the Picture House in case of a breakdown, so as to keep the kinemas informed of the possibilities of a resumption of the supply.

The members expressed their sympathy with the Portsmouth exhibitors in their fight for Sunday opening, and the SECRETARY asked that members should volunteer to assist with their motor cars on polling day.

CHAIRMAN FOR THIRD YEAR

BRADFORD RE-ELECTS T. LUND

T. LUND, of the Marlborough, Bradford, has been re-elected chairman of the Bradford branch of the C.E.A., for a third year in office.

The following were also re-elected to office at the annual meeting: A. Cansfield, vice-chairman; J. E. Rouse, treasurer; and H. Goldsbrough, secretary. Messrs. Lund, Cansfield and J. E. Anderton were appointed delegates to the General Council.

In his annual report, H. Goldsbrough referred to the injurious effect on the Industry of the additional entertainments tax introduced in 1931, and he appealed to members to do all in their power to assist the tax campaign by showing the trailers, getting signatures for the petition and sending to the C.E.A. returns showing the difference which the extra tax had made in the attendances and receipts at their kinemas. Reports from various houses in the area covered by the branch showed that signatures were coming in splendidly and that the trailers had been well received.

The branch was in a sound financial position and the membership—which totalled 101—was nearly 100 per cent. of exhibitors in the area.

Discussion on the "co-op." film renting scheme was adjourned until next meeting.

AMAZING TAX FIGURES

Drop in Attendance Estimated at Two Hundred Millions

SCOTTISH BRANCH ANNUAL MEETING

LAST Wednesday the annual meeting of the Scottish Branch was held in the Grosvenor Resturant, Glasgow. A very large attendance of members representative of all parts of Scotland met under the chairmanship of Bailie THOMAS TIMMONS, the chairman. R. E. RICHARDS, President of the C.E.A., and W. R. FULLER, General Secretary, were also in attendance.

The Tax

The CHAIRMAN referred to the very important matters which had come up for discussion during his year of office, particularly the Entertainments Tax campaign. It was essential to have at least the tax remitted up to sixpence, as he was afraid that many exhibitors otherwise would have to close their doors. They should do all they could to have signatures put on the petition forms they had in their possession.

The Secretary's report was unanimously adopted. The report states that the membership of the branch was 431, an increase of four on last year's total. During the year 32 houses were closed or transferred, and 36 new members enrolled. Glasgow was responsible for 236 members, Edinburgh for 114, Aberdeen for 38, and Dundee for 43.

The Treasurer's report, showing a surplus of income over expenditure for the year of £90 18s. 6d., which, added to the Branch Reserve Fund, now stands at £1,274 12s. 5d., was unanimously approved.

ARCHIE TWADDLE said there was nothing to report from the arbitration panel.

THOMAS ORMISTON said that there had been one or two meetings of the Board of Conciliation between the E.T.U. and the C.E.A., and every matter of difference had been satisfactorily adjusted. He was of opinion that the arrangements they had made in the apprenticeship system would redound to the credit of the Trade.

The Tax Warrior

ALEC. B. KING then gave his report on the Entertainment Tax. When the country was faced with a financial crisis in the autumn of 1931 and additional taxation had to be imposed to balance the Budget, the Trade loyally accepted its share of sacrifice in the shape of additional entertainment tax.

"We soon found that the actual effects far exceeded our gravest fears," continued Mr. King. "Every kinema in a working-class district which added the amount of tax to its admission price—as the Chancellor anticipated and intended we should do—found that its patronage fell by thousands. So serious was the fall in many cases that the only course open to many exhibitors was to revert to the old prices, which meant the proprietor paying this tax himself.

Astounding Figures

"From figures then supplied by about 12 or 14 hundred representative kinemas covering the first three months of the new tax, it was estimated that the fall in attendance over the year would reach the colossal figures of 156,000,000. The final figures over the full year are not yet available, but it will be a matter for surprise if they do not show that the actual fall has far exceeded that estimate. I shall be surprised, indeed, if the fall is not nearer 200,000,000 attendance for the full year.

"Disastrous as the tax has been to the kinema owner, words fail to express the social harm which has been done in depriving the working classes and the unemployed of their due meed of entertainment.

"If one tries to reduce that figure of two hundred millions less in attendance to terms of happiness and well-being of the individual, and families represented in it, some idea of the social harm is obtained.

"Realising that workless people could not afford the evening prices, hundreds of kinemas introduced what is commonly known as 'unemployed matinees.'

"What did the Government do in their emergency Budget when crises forced economies? Cut their dole.

"Introduce the Means Test and, in addition to that, they say to them, for two hours' entertainment you get for 4d. we, the Government, will tax you a penny each time you visit a kinema."

From the Sections

The reports of the various sections were then taken. It was reported that Mr. Jeffreys, was indisposed, and no report was submitted from the Aberdeen section.

Miss MCINTOSH then gave the report of the Dundee section, which, she said, held meetings regularly last year. Business had, unfortunately, been very bad, particularly in the smaller halls, and the admission prices had, consequently, been forced down below an economic level. The branch was working hard for the abolition of the entertainment tax, but members had stated that several of the trailers were of no use to them, as it would not be possible to reduce prices further. They were, however, showing such trailers as were suitable.

They had reached a practically unanimous decision to get halls closed on Sundays. Unfortunately, the G.B.-P.C.T. circuit could not see their way to fall in with their views entirely, though they were prepared to omit films from the Sunday programmes. At present the matter was in abeyance.

Conditions in Edinburgh

Mr. SALMON reported on the Edinburgh section. The Trade in Edinburgh had been like very many places—very poor—and they had been severely hit. With regard to the entertainment tax campaign he had had demands for extra forms from many picture houses.

The outstanding question was the conditions inserted in certain licences. They had been very fortunate in Edinburgh and had little trouble. In some of the districts and in Fife they had trouble, which was now satisfactorily arranged.

Officers

The meeting then had before them the election of office bearers. H. J. GREEN said that during the year they were rather unfortunate for James McBride resigned on a matter of principle. In view of his resignation, Mr. Ormiston's name was put forward at a branch meeting.

As they all knew, Bailie Welsh would probably be the president of the whole Association, and the General Council had been good enough to allow the annual conference to be held in Glasgow. He accordingly moved that Mr. Ormiston be elected chairman. A. E. PICKARD seconded, and the appointment was approved unanimously.

T. O.'s Opening

Mr. ORMISTON thereupon took the chair, and after thanking the members and making reference to the position of Mr. McBride, said that the condition of the Trade had probably been the most difficult in its history. The depression that had been felt throughout the world had had a very serious and detrimental effect on the businesses of the exhibitor.

He still thought that the renters, taking them as a whole, were getting more than their economic share of what was paid at the box-office, but there had been a little modification in that respect.

"In my opinion," went on Mr. Ormiston, "part of our trouble has been through the over-building of kinemas in a period of economic depression. I do not want to see this Trade stand still, but at a time when the world conditions were never in such a depressed state I think it wants very careful consideration before any additional kinemas are built. Under present conditions, if this continued building goes on, there is bound to be serious loss for some people."

Other Officers

The election of a vice-chairman was then proceeded with, and, in accordance with custom, the Edinburgh nominee—R. MCLAUGHLIN, C.A., of the Caley, Edinburgh—was elected.

The following appointments to committees were made:—Nine delegates to the General Council—Thos. Ormiston (*ex-officio*), A. B. King, George Salmon, G. Urie Scott, Louis Dickson, Tom Anderson, David A. Stewart, Herbert Green and Thos. Timmons. Should any vacancy occur it will be filled by George Singleton.

Trustees—Herbert J. Green, A. S. Albin and Thos. Ormiston.

Executive—Ritson Bennell, A. Twaddle, W. Carlass, A. A. Goldberg, and G. Singleton for Glasgow and the West of Scotland. In the likelihood that Mr. Singleton may be a delegate, H. W. Morton will take his place on the executive.

Edinburgh—L. Dickson, A. S. Albin and W. H. Albin.

Dundee—Chas. Allison.

Aberdeen—J. A. Jeffrey.

South—John Darlison.

Benevolent Fund Committee (Glasgow) R. V. Singleton, A. Twaddle, Tom Anderson, A. A Goldberg, J Ritson Bennell, (other sections) J. S. Nairn, J. L. Adair, C. Allison, J. A. Jeffrey and John Darlison.

Arbitration Panel—T. Timmons, G. Salmon, ex-Bailie Welsh, H. Glenroy, Peter Pickard, A. S. Albin and A. F. Twaddle.

M.U. Conciliation Board and E.T.U. Conciliation Board—Thomas Ormiston, M.P., W.

(Continued on page 10, column 4)

A GOOD YEAR'S WORK AT BIRMINGHAM

New Officials Call for Support in the Problem They Have to Tackle

GRATIFYING reports were presented on January 27 at the well-attended annual meeting of the Birmingham and Midlands branch, Oscar Deutsch, who, after two years' service, relinquished the chairmanship to Harry B. Lane, and Captain Sidney W. Clift, who has many kinema interests, was elected vice-chairman.

The annual report showed that the membership—224—had increased by seven, and that during the year 18 houses in the area passed into new ownership.

The balance-sheet submitted by W. ASTLEY, the veteran hon. treasurer (re-elected once more) revealed a "definitely satisfactory" financial position. Subscriptions increased by £35, compared with 1931, and the total income was £709, or £5 12s. more than the branch expenditure. The general statement showed £252 cash at bank and £650 (£663 13s. 11d. with interest) invested in War Loan.

A Year's Good Work

OSCAR DEUTSCH paid tributes to G. H. Tyler (secretary of the branch), and the Technical Committee. The absence of any serious fire during the year is due chiefly to the labours of A. W. Rogers and his lieutenants.

Support of the Technical Committee was, the retiring chairman thought, the most valuable insurance existing against fire.

As an illustration of the value of co-operation, Mr. DEUTSCH instanced the unqualified success of the alphabetical panel in the *Birmingham Mail* advertising columns. Here at last was a case where genuine co-operation had triumphed. In no small measure the successful working of the panel advertising scheme was due to the resourcefulness of Miss Leaver (assistant in the office of the branch secretary).

Kinema Hospital Sunday produced the handsome sum of £2,804, while the banquet and ball would yield a considerable sum for the local Trade Benevolent Fund, and the *Birmingham Mail* Christmas Tree collections realised £708 9s. 11d.

H. B. LANE mentioned that £3,762 had been spent on the advertisement panel during the 12 months.

The Technical Committee

A. W. ROGERS reported that the Technical Committee was in a sound position financially. Forty-three exhibitors had linked up with the scheme.

Subscriptions amounted to £64, and there was a credit balance of £22, against £12 a year ago. The relations between the committee's inspectors and exhibitors and operators were most cordial, and the liaison between the committee and the Birmingham Fire Brigade resulted in valuable experiences and advice being exchanged.

A Storage Question

Mr. ROGERS said that if under Sunday opening extra film footage came along without a clearance on Saturday night there might be warnings from the Fire Brigade, but if suitable extra accommodation outside the storage vaults was available they might be allowed to use it in the emergency.

The New Chairman

The election of Harry B. Lane as chairman of the branch was moved by OSCAR DEUTSCH, and seconded by W. H. BULL.

"Work rather than eloquence will be my motto," he observed, in acknowledging his appointment. He appealed for general support and a better average attendance at monthly meetings. He proposed a hearty vote of thanks to Mr. Deutsch for "his splendid and untiring services" as chairman since January, 1931.

Coun. G. F. MCDONALD seconded.

S. W. CLIFT, the new vice-chairman, said there was important work ahead. The Entertainment Tax was a subject very near to him. Throughout the Midland area he had found wonderful enthusiasm on the part of proprietors, managers and public in the anti-tax campaign.

Touching on Sunday opening, Mr. Clift said they were working very amicably with the Birmingham Public Entertainments Committee, and he was not without hope that some day they might get regulations such as were necessary for the smooth working of regular opening of all halls in the city.

With regard to the concessions gained during the year from the Birmingham Electric Supply Dept., Mr. Clift said there was a half or three-quarter promise of a further reduction, or a change in the method that would bring about a reduction, next Christmas.

The 1933 Officers

The following elections, or re-elections, took place:—*Delegates to General Council*—H. Lane, G. F. McDonald, E. Hewitson, A. W. Rogers and S. K. Lewis.

Grading Committee—A. W. Rogers and W. E. Smith.

Technical Committee—A. W. Rogers, Lionel Lyons, H. Devey, S. K. Lewis and H. K. Yeoward.

General Purposes Committee of General Council—A. W. Rogers.

Kinema Inquiry Committee—Coun. E. Hewitson, L. Lyons and S. K. Lewis.

The selection of representatives on the Joint Committee with the Birmingham Justices was left to the Emergency Committee, which was re-elected *en bloc* with the addition of Sir Percival Bower, who could not attend, but was thanked for his "magnificent services" to the Trade.

Thanks to Mrs. Deutsch

On the motion of Coun. G. F. MCDONALD, seconded by H. B. LANE, a vote of thanks was passed to Mrs. Deutsch for the assistance she had given her husband and the Trade during the past two years.

The National V.P.?

At the close of the meeting S. K. LEWIS thanked the branch for nominating him for the national vice-presidency of the association, and said if elected he should devote himself wholeheartedly to the interests of the members, and be as fearless as he had been in the past in defending the Trade from outside attacks. The association had many problems confronting it in the future—more probably than in the past.

For one thing it might be necessary to watch the Film Institute. Practical politics as affecting the Trade were very intricate.

ANOMALIES OF S.O. LICENCES

Oscar Deutsch Deprecates the Powers of Local Bigots

OSCAR DEUTSCH marked the end of his second year of office as chairman of the Birmingham and Midlands Branch of the C.E.A. with a general review of Trade conditions and tendencies. This he supplemented with a vigorous counter-attack upon the Birmingham Christian Social Council, which came between the Trade and the justices during the Sunday opening campaign and carried its obstruction both into the pulpits and the Lower Convocation of Canterbury.

"The Sunday Entertainments Act bristles with difficulties," said Mr. Deutsch. "It places great power in the hands of the local licensing authorities, and what is quite lawful and commended in one area is a serious breach of the by-laws in another.

"Speaking generally, however, the Act can be made to work. In Birmingham we triumphed on the broad principle with gratifying speed, but have since suffered a serious rebuff on points of detail.

"The Christian Social Council—utterly defeated in open fight—fights a losing fight because freedom, logic, and the right of the citizens to decide for themselves will conquer in the end.

Labour

"The clause in the Act safeguarding the six-day week has now, and always had, the unqualified blessing of our Association. Labour has nothing to fear, and much to gain. Experience in districts already opening on Sundays shows very definitely that in nine cases out of ten Sunday is not preferred as a day of leisure by the various members of the staffs.

"Employees who are not allowed to work on Sundays feel that they have a genuine grievance, and declare that they are unfairly treated in comparison with their more fortunate fellow workers who are off duty for a full week-day in exchange for only a few hours' work on the Sunday.

"It is perfectly obvious, therefore, that the condition adopted in Birmingham, in response to the plea of the Christian Social Council that no employee shall work on more than one Sunday in every three, is not only a terrible handicap upon the proprietors, but is certainly not in accordance with the wishes of the employees themselves."

The Joint Committee

Mr. Deutsch said the Joint Committee of the Birmingham Justices and the C.E.A. continued to function smoothly during 1932, both sides benefiting from the frank exchange of views made possible by the meetings. The benefits resulting from the revision of general regulations during the year would be theirs for many years to come. Though he did not say the new regulations were perfect, they were, at any rate, workable.

More "U" Films

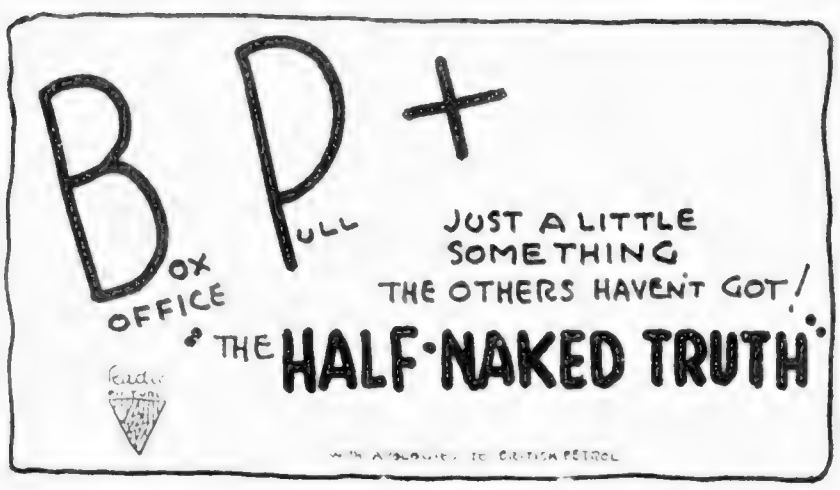
Appealing to all producers, and especially to those in Great Britain, Mr. Deutsch said they wanted more pictures that would entertain everyone—men, women, old and young, alike.

"The child of to-day is the patron of to-morrow," he continued, "and the support of the child is a factor we cannot afford to disregard. It is a mad method of trading to only offer our goods to one section of the public when we could appeal to all sections."

Bad Advertising

Mr. Deutsch emphasised how strongly the Birmingham C.E.A. deprecated the undesirable Press advertisement. He warned the offenders who, he said, had been few but in one case of considerable prominence, that if this kind of thing continued an advertisement censorship would be the inevitable result.

He sincerely hoped that no Birmingham kinema would again disgrace the entertainment community by indulging in verbal muck-raking.



Anne Grey and Owen Nares in ONE PRECIOUS YEAR (Paramount)

S.O. POSITION IN EASTERN COUNTIES

DISCUSSION AT ANNUAL MEETING

THE annual meeting of the Eastern Counties' Branch was held at the Haymarkets, Norwich, on January 25, with F. H. COOPER in the chair, and a capital muster of members in support.

Officers

For the 15th year in succession F. H. Cooper was re-elected chairman, and once again chosen as delegate to the General Council, positions he has held since the origin of the branch. E. V. Barr was re-elected vice-chairman, together with E. H. Field as hon. treasurer, Arnold Kent hon. auditor, and W. Waters, secretary.

The following were voted to committee:—G. F. Allen, Douglas M. Attree, R. G. Balls, Victor Harrison, R. G. Rogers, Douglas F. Bostock, Reg. Pareezer, and F. W. Graves.

Secretary's Report

W. WATERS, branch secretary, submitted a report of a most satisfactory nature, the accounts showing a credit balance of £112, with a membership of 53, representing 65 houses.

It was agreed that a donation of £25 should be made to the Trade Benevolent Fund.

Sunday Opening

Referring to recent meetings on this subject the Chairman said that consideration of this matter had been postponed for the time being. The desire of the City Council that time should be given for them to go into the matter had been agreed to by members.

"But," he said, "in the enlightened days of the future we shall find there will be a general demand for the kinema on Sundays." Mr. Cooper stressed the result of the polls already held, pointing out that in eleven fights nine had shown great majorities in favour of Sunday opening.

The matter of county members (drawn from both Norfolk and Suffolk) making individual applications was fuly discussed, and whole-hearted support from the association was promised.

Members representing the various seaside places in the area were unanimous in the view that thousands of visitors needed somewhere to visit in the event of a wet Sunday.

At present, Hunstanton is the only place in the area where Sunday opening is an accomplished fact.

The meeting concluded with a vote of thanks to the chairman, and the company then adjourned to the Blue Lounge of the Haymarket, where a lunch was served to upwards of thirty members and visitors, including some past members now no longer active in the industry.

INDEPENDENTS VERSUS THE CIRCUITS

SCOTTISH C.E.A.—(Contd.)

Carlas, E. H. A. Bostock, G. S[illegible]ction, T. Anderson and H. J. Green.

Entertainment Tax Committee—King, Neil MacLean, M.P., T. [illegible] A. E. Salmon, J. McBride, T. Anders[illegible]ction, G. D. A. Stewart, E. H. A. Bost[illegible] Smith, H. J. Green.

H. J. Green and John A. H[illegible] were respectively re-elected to th[illegible] posts of treasurer and secretary of the [illegible] ch.

The branch nominated ex-[illegible] Jones Welsh for the presidency of th[illegible] sociation, and left the matter of a nom[illegible] for the vice-presidency open.

Summer Conference

It was agreed to remit to [illegible] Executive Committee the question of forming a specia[illegible] of the to deal with the arrangeme[illegible] summer conference.

During the voting for the del[illegible]s to the General Council PETER PICKARD moved an amendment, which was defeated, [illegible] that there should be two permanent dele[illegible]s. The *status quo* was moved and carri[illegible]

The Independents

A. E. PICKARD: "It is about time we in Scotland should have an associ[illegible]ion to represent the independent exhibitor. He is not getting a show. How can we get a show when two organisations like [illegible] and A.B.C. send managers to pack [illegible] meeting out? When we have our usual monthly meeting we have something like 20 to 25 per cent. attend. There are at least two-thirds of the members here that have not attended one single monthly meeting.

D. A. STEWART: As one representing a circuit I would like to make my position clear. I called my managers together this morning, and we had a little informal talk. I gave them no instructions whatever. I said I would like my managers to support Mr. King's nomination, because he has done a lot of good work. The other nominations I left entirely to the manager's views.

Mr. ORMISTON: I would like to remind Mr. Pickard and others that the membership of this association is about 3,600 and that the total number representing circuits in that is about 1,000, which is a generous estimate. That means that the independent exhibitors have more than two-thirds of the voting power in this associaton.

I have never known any occasion in which the circuits have used their hands in any way detrimental to the interests of the independent exhibitors of this association.

It is the circuits that have helped to bring down the cost of film hire and not the independent exhibitor. The independent exhibitor has brought up the cost by fighting with his neighbour.

Mr. ROBINSON: Yes, but his neighbour is the circuit.

Mr. ORMISTON: Anyone who has the idea of forming an association of what is called independent exhibitors would be acting entirely to the disadvantage of the independent exhibitors of this country. The only successes we have had in the past are done only by the whole-hearted co-operation of the exhibitors of this country. I do hope there will never be any movement to split the Association.

THE LUNCHEON

Luncheon was served in the banqueting hall of the Grosvenor, a company of over 150 being present, representing all branches of the Trade in Scotland.

T. ORMISTON occupied the chair, and accompanying him at the top table were Mr. Ormiston, R. E. Richards (president of the C.E.A.), W. R. Fuller (general secretary), past-president T. Timmons, C.E.A., W. Carruthers, J.P. (chairman of the local branch, K.R.S.), ex-Bailie Jas. Welsh (vice-president, C.E.A.), and R. McLaughlin (vice-president, Scottish branch).

After luncheon the CHAIRMAN made fitting reference to the presence at the luncheon of Miss Rutherford, who had given so many years' valuable service to the association, in Mr. Houston's office, and who, through reasons of ill-health, had to resign recently.

W. CARRUTHERS, J.P., proposed a toast of the C.E.A., coupled with the name of the president (Mr. Richards) in a [illegible] speech.

Mr. RICHARDS, in reply, congratulated the branch on having the good fortune to have Thos. Ormiston as their chairman, although he, like Mr. Ormiston, regretted extremely the inability of James McBride to retain office i nthe Association.

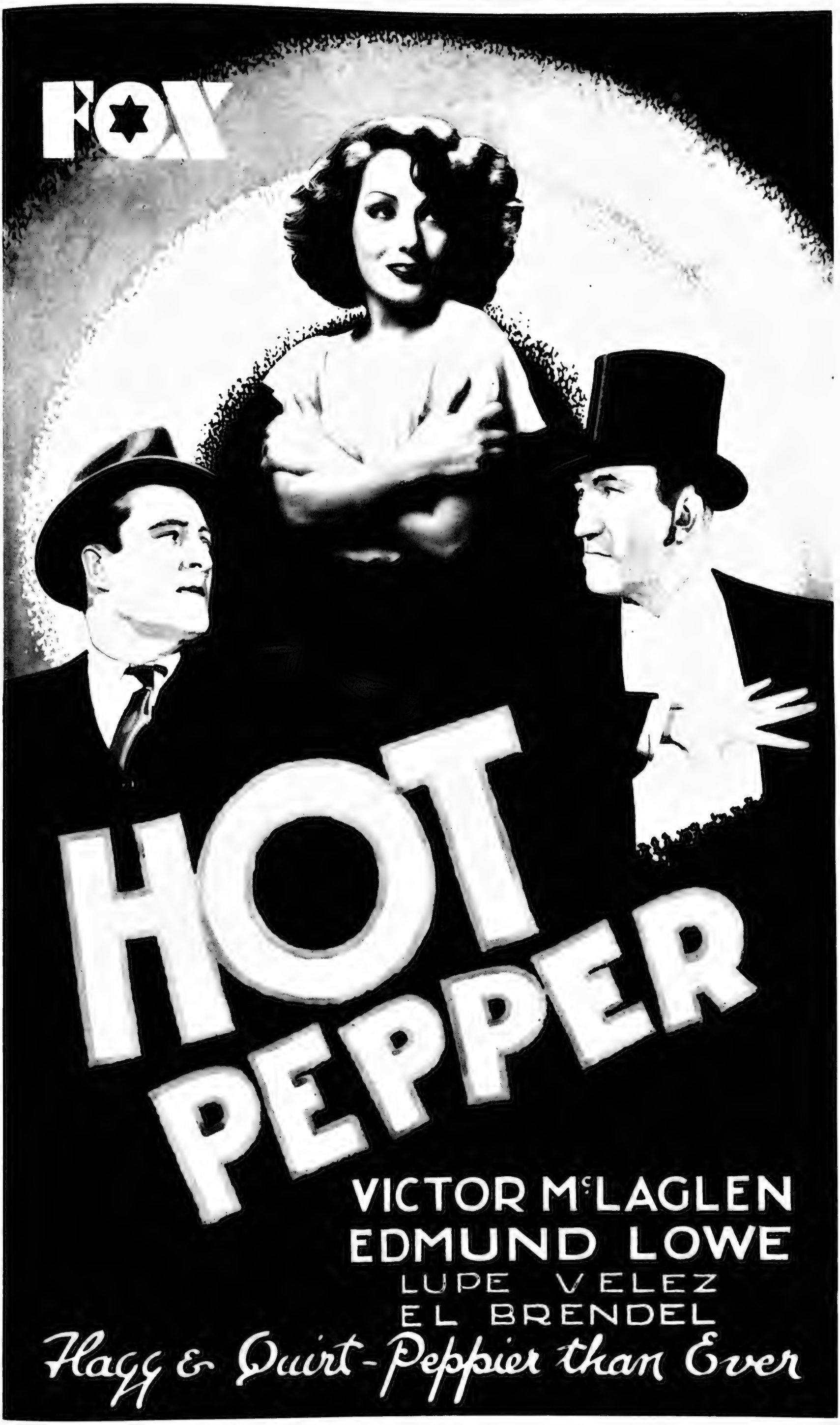
He made reference to the forthcoming conference in Glasgow, and said that he could tell Scottish exhibitors that the kinema manufacturers were looking forward with very great interest to their exhibition during the Conference.

He congratulated the Scottish branch, and A. B. King, on their Entertainments Tax Campaign, which, he said, was going with tremendous success. He referred to the negotiations proceeding by the C.E.A., in conjunction with the Educational and Cultural Films Society to form a British Film Institute.

He agreed with Mr. Ormiston that overbuilding was a real problem, and a question that must be seriously considered.

He had to congratulate the Scottish branch on the success of their meeting that morning, and looking to the fact that in all probability there would be a Scottish president with a Scottish Conference, he was certain it would be a most successful year. It was vital that the Trade put up a solid front to all its problems.

JAS. WELSH (vice-president) reminded the meeting that it was just 21 years next month since the first meeting of the C.E.A. was held in Glasgow. There were still one or two of the old pioneers left, including Mr. Pickard, John Fyfe and himself.


FOX
HOT PEPPER
VICTOR McLAGLEN
EDMUND LOWE
LUPE VELEZ
EL BRENDEL
Hagg & Quirt - Peppier than Ever

Gloria Swa
PERFECT
In HER FIRST BRITISH PRODUCTION produced at EALING STUDIOS
DISTRIBUTED BY UNITED ARTISTS

A Wonderful British Production!

Swanson

UNDERSTANDING

"EXCELLENT entertainment with pronounced appeal to feminine patrons and obvious box-office possibilities. Beautifully staged and set with modern interiors and charming exteriors. Very well acted by competent cast with admirable portrayal by star. Excellent technical qualities with fine photography."

TO-DAY'S CINEMA.

"SUPERB. Well up to the Hollywood standard, Gloria Swanson does her best work since 'The Trespasser.' Booking for sophisticated audiences with big stellar pull. Superb photography. Lavish settings, and beautiful Cannes exteriors. Interesting portrayal by Gloria Swanson as wronged woman."

DAILY FILM RENTER.

ANNOUNCEMENT

●

The Fox Film Co. Ltd.
own the motion picture rights for this country of . . . . . .

CAVALCADE

●

This announcement is published in order to counteract rumours to the contrary which have been brought to our notice.

●

Prints have now arrived and it is proposed to Trade Show the picture in about two weeks' time and to release it generally about September.

FOX

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Drama.
Circus of Sin, The (Wardour)—German.	60 min. (A)	Anna Sten, Reinhold Bernt, Adolf Rohlbruck.	Triangle drama, with fascinating and thrilling circus backgrounds. Characterisation sound, but American dialogue unconvincing.	Unusual programme booking with star and director pull.
Cynara (United Artists)—American.	80 min. (A)	Ronald Colman, Kay Francis, Phyllis Barry.	Strong marital drama with an intelligent emotional theme, finely handled by a clever cast. Outstanding performance by star assures certain general appeal and box-office success.	Excellent general booking.
Dynamite Range (Gaumont)—American.	58 min. (U)	Ken Maynard, Ruth Hall.	Conventional, but refreshing Western, embracing all the popular elements. Good atmosphere and cast.	Safe supporting attraction.
Hard to Handle (Warner)—American.	80 min. (A)	James Cagney Mary Brian, Ruth Donnelly.	Drama with a punch, the up-to-date story of which provides robust entertainment. Strong, fascinating performance by star, vigorous support and flawless presentation.	Excellent booking for the masses.
Hypnotised (Ideal) American.	66 min. (U)	Moran and Mack Maria Alba.	Comedy extravaganza, slight and vague in story values, but put over by good team work and popular slapstick gags.	Sound light entertainment for the majority of halls.
Kid from Spain, The (United Artists)—American.	95 min. (A)	Eddie Cantor, Lydia Roberti, Ruth Hall.	Riotous comedy with music, brilliant in its spectacle and gorgeous in presentation. Excellent work by star, scintillating dance ensembles, and excruciating gags.	Outstanding box-office proposition.
*Mr. Quincy of Monte Carlo (First National)—British.	50 min. (U)	John Stuart	Bright comedy of penniless man's pose as millionaire. Well acted and put over.	Good light feature anywhere.
*Perfect Understanding (United Artists)—British.	80 min. (A)	Gloria Swanson, Laurence Olivier, Nigel Playfair.	Versatile and colourful performance by Gloria Swanson in a lavishly presented marital drama. Story a trifle artificial, but interest and entertainment held by strong cast and dazzling detail.	Good popular booking with powerful star angles.
Polar Thrills (Gaumont)—American.	60 min. (U)	Native Cast	Interesting and entertaining picture of Eskimo life, natural in its drama and strong in its pictorial appeal. Very good photography and easy, informative commentary.	Good interesting feature.
Rough Riding Romeo (Universal)—American.	58 min. (U)	Tom Mix Ruth Hall.	Western comedy drama, with action, clean humour, pleasing romance, and delightful backgrounds.	Very good supporting feature.
Sign of the Cross, The (Paramount)—American.	112 min. (A)	Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton.	Lavish adaptation of Wilson Barrett's famous play, irresistible in its amazing spectacular appeal. A box-office proposition of a high order.	Excellent general booking.
*Strange Evidence (Paramount)—British.	65 min. (A)	Leslie Banks, Carol Goodner, George Curzon.	Melancholy drama, vague in theme, but made interesting by the quality of the acting.	Useful supporting offering for better-class halls.
They Just Had to Get Married (Universal)—American.	66 min. (A)	Zasu Pitts Slim Summerville.	Piquant and popular marital comedy with a novel theme. Great work by stars and lavish presentation.	Very good comedy booking.
Thrill of Youth (Gaumont)—American.	65 min. (A)	June Clyde, Allan Vincent, Matty Kemp.	Unpretentious drama of modern youth with slight but interesting theme. Natural characterisation and good atmosphere.	Useful programme booking.

* A British Picture.

REVIEWS FOR SHOWMEN

Hypnotised

Ideal. American (U). Directed by Mack Sennett. Featuring Moran and Mack and Maria Alba. 6,017 feet. Release date not fixed.

COMEDY extravaganza. The story is wildly improbable and is a little difficult to follow, but the narrative is punctuated with popular slapstick interludes which score the laughs through the lavishness of their presentation and the experienced humour of the players. Devised on lines that can be depended upon to amuse the masses.

Story.—Bill Bogard, an elephant trainer, wins a fortune in a lottery and proposes to Princess Mitzi, a circus violinist, who accepts him. Just before the marriage ceremony, Bill and his dark assistant, Egbert, are kidnapped by Professor Limberley, a hypnotist.

Mitzi decides to return home to Hungary, and is followed on the boat by Charles O'Brien, the distraught manager, who had guaranteed her return. Once on the boat, they recognise Bill and Egbert, and they have a merry time before the two unfortunates are saved from the clutches of Limberley.

Acting.—Moran, the coloured entertainer, gives quite an amusing performance as Egbert, but misses the support of Mack, who takes a very small part. Ernest Torrence displays a grotesque sense of comedy as Limberley, and Charlie Murray, Wallace Ford and Maria Alba complete the competent supporting team.

Production.—The story is definitely vague, but the padding and by play have the Mack Sennett touch which assures the laughs. The cast, too, has nothing to learn, and the players ring the changes successfully on familiar evergreen gags. The picture is disarming nonsense.

Settings and Photography.—The circus atmosphere is colourful, while the fooling on the boat, the highlight of which is an attempt to hypnotise a lion, is slapstick at its best.

Points of Appeal.—Co-stars, lively nonsensical theme, extravagant gags, and good presentation.

Perfect Understanding

United Artists. British (A). Directed by Cyril Gardner. Featuring Gloria Swanson, Laurence Olivier and Nigel Playfair. 7,200 ft. Released August 7, 1933.

A LAVISHLY presented conjugal problem picture, with an interesting, provocative and up-to-date theme which enables Gloria Swanson to hold the centre of the screen and toy glamorously with the emotions.

The ambitiousness of the production tends to cause the story to meander from its purpose, but the by-play is colourful and diverting and provides material for the exceedingly strong supporting cast. What the film lacks in conviction is offset by its glowing modernity, scope and powerful feminine interest.

Everything that dazzles the eyes of the masses is here, and, by taking them out of themselves, the picture achieves the ends of sound general entertainment. Good popular booking, with unquestionable box-office values in the star.

Story.—Judy Rogers, an American girl visiting England, falls in love with Nicholas Randall. They decide to marry, but agree to retain individual freedom.

After a lengthy honeymoon, Judy returns to London to prepare their flat, while Nick goes to Cannes. He is injured in a speed-boat race, and is taken to a villa owned by Stephanie, a young married woman, who is in love with him. He spends the night with her, but is forced by his conscience to confess to Judy when he returns.

Judy hastily determines to retaliate, and visits Ronnson, an explorer, a secret admirer, but compromises herself without breaking her marriage vows. When Judy next sees Nick she tells him that she is expecting a child, but his delight soon turns to suspicion and he asks her to divorce him. At the opening of the trial, however, Nick realises that he cannot lose her, and he finds a way to escape from the machinery of the law.

Acting.—Gloria Swanson has attractiveness and poise, but is seen at her best during the lighter moments. Although she finds it more difficult to grapple with the stronger emotional interludes, she survives the ordeal by the sheer force of her personality.

Nora Swinburne is adequate as Stephanie, Laurence Olivier is convincing in the difficult rôle of Nick, and John Halliday, Geneveive Tobin, Nigel Playfair and Michael Farmer are interesting in prominent supporting rôles.

Production.—In forcibly demonstrating that the essence of marriage is team work, the picture goes a long way round to establish the obvious, but the ends justify the means, for the killing of the individual freedom bogey provides entertainment wide in its scope and appeal.

The producer's passion for extravagant detail and colourful by-play is apt to disturb the continuity of the central theme, while there are times when crucial emotional situations are unduly prolonged, but the star holds the many strings in a firm grasp, and her magnetic personality reaches out to the audience. The picture is essentially a star booking, and its capacity to pull is of little doubt.

Settings and Photography.—Country house interiors, fleeting glimpses of fashionable Continental holiday resorts, summer sports, including surf-board riding, at Cannes, tasteful apartment sequences, and a spacious court scene supply the many backgrounds.

Points of Appeal.—Star, lavish staging, provocative theme, human interest, strong cast, emotional and feminine appeal.

Strange Evidence

Paramount. British (A). Directed by Robert Milton. Featuring Leslie Banks, Carol Goodner and George Curzon. 6,484 feet. Release date not fixed.

A VAGUE and rather melancholy drama, but one which allows a strong cast of established stage players to exploit their fine talents. The interest is mainly centred in the individual character—a drawing which, fortunately, is lifelike and vital enough to extract some arresting entertainment from the theme, and herein lies the major appeal.

Useful supporting offering for the better-class halls.

Story.—Andrew Relf, an invalid, but ruthless master of his family, has a melancholy suspicion of his attractive wife, Barbara. Francis, a doctor, and Stephen, Andrew's assistant, cousins, are, in their different ways, sympathetic towards Barbara. Francis gives Barbara a poison for her dog, and following this Andrew dies.

Confident that Barbara has murdered Andrew, Francis shows himself in his true colours, and when she resents his overtures he openly accuses her of murder. Andrew's mother is ready to support the accusation, but Barbara is able to prove her innocence and expose Francis. She then finds a sympathetic companion in Stephen.

Acting.—Frank Vosper is very good as Andrew, Leslie Banks is strong and convincing as Francis, George Curzon is soothing and sympathetic in contrast with Stephen, and Carol Goodner is excellent as Barbara.

Production.—Jealousy of the husband and the strained relations of the family, from which the picture gets its dramatic theme, are not fully explained at the onset, and this omission makes it difficult to gather up the threads.

However, the characters each have individuality, and the manner in which they are played and are allowed to contrast provides drama of no mean interest.

Settings and Photography.—The somewhat gloomy atmosphere is centred in one house, and this necessitates rather pedestrian development.

Points of Appeal.—Unusual theme and clever acting by powerful stage cast, which suggests box-office values.

Hard to Handle

Warner. American (A). Directed by Mervyn LeRoy. Featuring James Cagney, Mary Brian and Ruth Donnelly. 7,356 feet. Release date not fixed.

DRAMA with a punch, a raw, fruity, but lively exuberant and thoroughly entertaining picture, which gathers momentum as soon as it opens, and never falters to the finish. The story has pep and originality, and the forceful personality of the star, rousing support and excellent atmosphere put it over with great gusto. Here is everything the masses demand. Excellent general booking.

Story.—Lefty Merrill, an irrepressible publicity promoter, stages a dance marathon, which his girl, Ruth, wins. Unfortunately his partner absconds with the prize money.

His stock falls in the estimation of Ruth's mother, a fortune-hunter, and she tries to persuade her to marry a wealthy photographer. Lefty, however, stages a comeback by exploiting grape-fruit stock, slips up with the law, but extricates himself with ingenuity and wins Ruth.

Acting.—James Cagney acts with great conviction and breathless speed as Lefty, and delivers the crisp dialogue with amazing rapidity. Mary Brian has charm and physical appeal as Ruth, Ruth Donnelly contributes a great character study as the mother, and the support is sound.

Production.—All the tricks of the publicity trade are revealed with good humour and commendable clarity, and from them evolves drama, comedy and romance of a high order. The novel story unfolds at a striding pace, and the star bludgeons his way through the picture with a force that establishes resourceful entertainment.

The support, too, play with a true team spirit, and their efforts, together with excellent detail and lively atmosphere, allow the picture's many departments to reach a consistently high standard and popular appeal.

Settings and Photography.—The dance marathon, the promotion of a treasure hunt, and the exploitation of grape fruit represent the amusing and boisterous publicity highlights, while the domestic detail is carried out with a true regard to atmosphere. Technically the film is flawless.

Points of Appeal.—Novel and lively theme; strong, fascinating performance by star; capital support; good direction and detail, and excellent atmosphere.

Polar Perils

Gaumont. American (U). Directed by Captain Kleinschmidt. Featuring native cast. 5,462 feet. Release date not fixed.

AN entertaining and informative travel picture dealing with Eskimo life as seen through the eyes of Captain and Mrs. Kleinschmidt, intrepid travellers who spent a winter with an hospitable tribe.

The customs, traditions and romances of the hardy people are authentically presented, and exciting hunting secures good thrills. Interesting commentary and excellent photography bring out all the fine, natural dramatic qualities of the narrative and place the film high up in its class.

Production.—The film follows Mrs. Kleinschmidt's hazardous journey from King Island, Alaska, to the Arctic Circle, pausing to enable the camera to catch the scenic beauties and record animal life. Once the destination is reached and Mrs. Kleinschmidt becomes a temporary member of an Eskimo tribe, the proceedings take on a new aspect, and drama is drawn from the intimate depiction of the customs of the hardy people. Romance and human sacrifice are painted in deep, virile colours, while exciting encounters with bear and walrus supply lively thrills. There is a slight tendency towards repetition and manufactured effect, but the film is powerful in its pictorial appeal.

Points of Appeal.—Interesting subject, natural thrills, good drama, fine scenery, excellent photography, and easy commentary.

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Thrill of Youth

Gaumont. American (A). Directed by Richard Thorpe. Featuring June Clyde, Allen Vincent and Matty Kemp.
5,950 feet. Release date not fixed.

A DRAMA of modern irresponsible youth, which presents its subject with pleasing impartiality and draws from it varied entertainment of definite popular calibre. The acting is natural and acquires some sentimental appeal, while good staging assures convincing atmosphere and smooth action.

Story.—Jack and Chet Thayer, irresponsible, pleasure-loving brothers, are both in love with Jill Fenwick. Chet, who has just returned from a big game hunt, sweeps Jill off her feet and secures her promise to marry him. Jack does his best to hide his feelings, and he and Jill take a farewell picnic at the Thayer farm. A storm forces them to remain for the night, but they were fortunately chaperoned by Jack's father, and the situation leads to Jill realising that it is Jack whom she really loves.

Acting.—Allen Vincent and Matty Kemp are exceedingly well cast as the two brothers, and the wide gulf in their temperaments is suggested with good dramatic effect. June Clyde is adequate as Jill, and Dorothy Peterson, Tom Ricketts and George Irving are sound in supporting rôles.

Production.—This mild vindication of modern youth steers clear of propaganda and, by the unbiassed presentation of its subject, leaves the audience to judge for itself. The conflict of youth and age leads to both drama and comedy, and there is essential romantic sentiment to preserve feminine appeal.

Settings and Photography.—The settings are good and keep pace with the development of the theme, the atmosphere is convincing, and lighting and photography are satisfactory.

Points of Appeal.—Modern popular theme, natural characterisation, amusing by-play, and sound drama.

The Kid from Spain

United Artists. American (A). Directed by Leo McCarey. Featuring Eddie Cantor, Lydia Roberti and Ruth Hall.
8,812 feet. Release date not fixed.

EXCELLENT entertainment. A colourful comedy with music, put over with verve, pep, and lavish splendour. Romance, comedy, and drama ride together at a merry pace, the whole being embellished by delightful dance *ensembles,* featuring ravishing chorus ladies and tuneful music.

Spectacle and slapstick also play a big part, and the cheery divertissements, through the lively and clever versatility of Eddie Cantor, are happily blended.

Great stuff, an outstanding box-office proposition for all classes and all ages.

Story.—Eddie, an ex-college boy, is innocently involved in a bank robbery, and has to flee across the Mexican border. He meets his old room mate, Ricardo, who represents Eddie as Don Sebastian II., the famous bullfighter, in order to allay the suspicions of a police officer.

Eddie helps Ricardo to win the hand of Anita, daughter of a stern Mexican, but finds it impossible to escape from his appointment in the bullring. On the fatal day he enters the arena, confident that Ricardo has substituted a circus bull, but too late realises that he is fighting a real killer, sent by his and Ricardo's enemies. However, the lucky possession of a towel, steeped in anæsthetic, enables him to triumph, and he then learns that he has been absolved of all connection with the bank robbery. Romance then comes his way in the person of Anita's friend, Rosalie

Acting.—Eddie Cantor is in capital form as Eddie, alias Don Sebastian II., and his versatility enables him to mime, dance, impersonate, gag, and sing with irresistible effect. He is an entertainment in himself. Lydia Roberti is good, and displays a true sense of comedy as Rosalie, Ruth Hall is a dignified and attractive Anita, and Robert Young is a handsome Ricardo.

Production.—A bright story, a clever comedian, first-rate support, resourceful gags, brilliant spectacle, the beauty and team work of the Goldwyn Girls, and slick development, make this picture light entertainment of superlative merit. From the moment the film opens the cares of the day are wafted away by the infectious gaiety of the proceedings.

Eddie Cantor has never done better work, and his performance in the bullring, a brilliant piece of comedy spectacle, allows the picture to hit the highlights with a resounding bang and end on an excruciatingly funny note.

Settings and Photography.—The opening scene in a young ladies' dormitory has beauty and rhythm, and allows the lovely occupants to exploit the leg theory; the Mexican sequences have delicate colour; night club shots furnish fitting backgrounds for a clever dance *ensemble,* while the bullfight is conceived with a skill which approaches reality.

Lighting and photography are excellent.

Points of Appeal.—Gorgeous fun, bright story, brilliant work by star, delightful leg show, amazing dance *ensembles,* witty gags, good tunes, and hectic bullfight.

Cynara

United Artists. American (A). Directed by King Vidor. Featuring Ronald Colman, Kay Francis and Phyllis Barry.
7,245 feet. Release date not fixed.

MARITAL drama, which, in presenting a delicate problem, voices the tragedy of error and the overwhelming power of forgiveness in tender modulated tones that carry tremendous emotional and universal appeal. Sex and psychology are blended with careful thought to purpose and powerful dramatic effect, and the desired results are amply secured by clever acting and understanding direction.

Ronald Colman contributes a sincere, unforgettable portrayal in the lead, and his fine performance and irresistible box-office pull alone give the picture all that the exhibitor needs. Excellent general booking.

Story.—Jim Warlock, a barrister, is left alone for the first time in his seven years of quiet marital happiness, while his wife, Clemency, is taking her sister to Italy. He is thrown into the arms of Doris Lee, an attractive working girl, by John Tring, a cynical worldly friend, and reluctantly succumbs to her wiles.

On Clemency's return, he attempts to end the liaison, but the hysterical Doris kills herself. Warlock is severely censured by the coroner because he nobly refuses to admit that he was not the destroyer of Doris's chastity, she having had an affair with another man, and public opinion drives him from England. Clemency, however, in her understanding, decides to remain loyal to him.

Acting.—Ronald Colman acts with sensitive conviction as Warlock and wins sympathy in his harsh treatment at the hands of Fate and quiet victory over circumstances. Kay Francis is most appealing as the cool, loyal and understanding Clemency, Phyllis Barry is excellently cast as the wayward, hysterical Doris, and Henry Stephenson is positively brilliant as the worldly Tring.

Production.—This human story of a happily married and contented husband who is forced, contrary to his nature, to assume the cloak of promiscuity, contains fine irony and draws powerful drama from its faithful presentation of the complexities of human character.

The tragedy which so swiftly disturbs the harmony of a home, is fraught with feminine interest, while the heights of true emotionalism are scaled with a convincing tread which makes the happy ending possible. The problem presented is an intelligent one, but the manner of its working out covers the wide field of strong, popular entertainment, and the film represents a booking of superlative box-office merit.

Settings and Photography.—The action covers a good deal of ground, and every phase has a background of effective selection. The atmosphere is excellent.

Points of Appeal.—Strong, intelligent and human story, powerful, emotional appeal, strong feminine interest, excellent characterisation, and indisputable star pull.

Mr. Quincy of Monte Carlo

First National. British (U). Directed by John Daumery. Featuring John Stuart. 4,857 feet. Release date not fixed.

AMUSING comedy of a bank clerk's dilemma as a supposed millionaire. Plot is slight, but well adapted to the footage, which contains a steady percentage of laughs.

The length and quality of material combine with the star's personality to make a useful light inclusion in the general programme.

Story.—Quincy, a shy bank clerk, loses his job through inefficiency. A lawyer informs him that the fortune left him by an aunt has dwindled to nothing except a Rolls-Royce car. He meets an heiress, who takes him for Quincy, a millionaire, and insists on his staying at her hotel, where liberal credit is extended to him.

In the middle of his subsequent exposure as a crook he learns that the lawyer has been swindling him out of his aunt's fortune, and successfully carries off his heiress, determining to renounce shyness in future.

Acting.—John Stuart, though hardly looking the typical bank clerk, puts up a very good performance as the modest and clumsy Quincy. Ben Weldon, in support as the rascally lawyer, gives a delightful sketch. Rosemary Ames is adequate as the heroine.

Production.—John Daumery has dealt in a workmanlike manner with the slight plot and develops a humorous interest throughout. Quincy's absurd behaviour at the bank forms a good opening, which is followed by entertaining sequences of his masquerade without money at a big hotel.

An American film producer who buttonholes the hero to put his name to bills affords opportunity for some lively scenes at a studio. Dialogue and action are well balanced.

Settings and Photography.—Interiors are not striking, but in keeping, and include those of a bank, apartment room and luxury hotel. Photography and lighting satisfactory.

Points of Appeal.—The star in a lively and technically well-finished comedy-drama.

Ronald Colman and Kay Francis lead in CYNARA, the big U.A. production, reviewed on this page

The Sign of the Cross

Paramount. American (A). Directed by Cecil B. De Mille. Featuring Fredric March, Elissa Landi, Claudette Colbert and Charles Laughton. 10,680 feet. Release date not fixed.

THIS talkie version of Wilson Barrett's famous religious play fails to avoid an occasional anachronism, is a trifle modern in its dialogue, and at times slow in development, but despite its spiritual artlessness it will pound its way to the box-office through the indescribable lavishness of its sets, the power of its cast, and the breadth and scope of its spectacle.

The magnitude of the production is amazing, and its appeal to the eye alone makes it a stupendous piece of work and an irresistible attraction, while its stars, producer and title values will do the rest. Excellent popular booking.

Story. Marcus, Prefect of Rome, and one of Nero's favourites, falls in love with Mercia, a Christian girl, and strives to protect her. Tigellinus, a subordinate, jealous of Marcus' power, reveals the facts to Nero, and he orders Mercia's arrest.

Marcus pleads with Nero to release her, but Poppæa, Nero's Empress, who is in love with Marcus, coerces Nero into condemning Mercia to the lions unless she renounces Christianity. She refuses, and her unswerving faith converts Marcus, who accompanies her to her fate.

Acting.—Fredric March rather lacks power as Marcus, but nevertheless cuts a romantic figure. Elissa Landi is convincing and has quiet charm as the virginal Mercia, Claudette Colbert, slightly modern in her speech and appearance, is a captivating Poppæa, Charles Laughton, seen all too seldom, is clever as Nero, and Ian Keith is strong and resolute as the ambitious Tigellinus. The rest of the characters are portrayed by players of experience.

Production.—The purpose of the original play, its call to Christianity, is rather muffled by the splendour and lavishness of the staging, but Cecil B. De Mille's amazing technical showmanship holds the interest and spectacle follows spectacle with a smoothness that is dazzling to the eye and thrilling to the senses.

Although the film's spirituality is swamped during the major development, earnestness and sincerity dominate the culminating chapters, and the end is finely and tenderly executed. Praise is certainly due to Paramount for staging such an ambitious production, and their reward—and the exhibitors'—needs only resourceful exploitation.

Settings and Photography.—Money and study has gone to the making of good atmosphere, and the spectacular highlights include a magnificent bath scene showing Poppæa taking her ablutions in asses' milk, voluptuous Bacchanalian orgies, and contests in the Coliseum, culminating in the throwing of Christians to the lions. Lighting and photography are excellent.

Points of Appeal.—Title, producer, powerful cast, spiritual theme, amazing decor, and brilliant spectacle.

Rough Riding Romeo

Universal. American (U). Directed by Arthur Rosson. Featuring Tom Mix and Ruth Hall. 5,217 feet. Release date not fixed.

A PLEASING Western drama, refreshing in its picturesque natural backgrounds, sly humour, hard riding, and healthy romance. The story succeeds in making a break from the conventional, and its new engaging qualities are well exploited by the star and strong support.

Very good supporting feature, particularly for family halls.

Story.—Tom Malone, an ex-soldier, returns to his old ranch to reclaim his horse, Tony, and meets his old friend, Mulford, proprietor of the local bank. Mulford introduces him to Henry Ramsey, a wealthy man, whose pet ranch is losing money through bad management, and he offers Tom a job.

Tom annoys Ramsey by paying attention to his daughter, Mary, and worse still, Mary reciprocates. Tom, however, takes over the management of the ranch and cleans out the rustlers. His threat to harm Ramsey leads to the latter taking extravagant precautions, but Tom, to avoid dismissal and physical violence, elopes with Mary and forces Ramsey to accept him as a son-in-law.

Acting.—Tom Mix retains a youthful appearance and rides and makes love with all his early enthusiasm, Ruth Hall is a most attractive Mary, and William Farnum and Clarence H. Wilson temper their performances with pleasing humour as Ramsey and Mulford respectively.

Production.—The essential ingredients of a popular Western are here, but they are played in a comedy vein which gives them new life and wide appeal. There is a freshness and charm about the whole proceedings which is engaging, yet the development never lacks action or virility. Clean and thoroughly entertaining, the picture is a capital supporting proposition for every type of hall.

Settings and Photography.—The ranch in and around which the action takes place is set in unbelievably beautiful surroundings, while the riding and culminating chase is presented with high-spirited gusto. Lighting and photography are excellent.

Claudette Colbert, as the Empress Poppæa in Paramount's THE SIGN OF THE CROSS, reviewed on this page

Points of Appeal.—Bright, refreshing story, good work by stars, sound support, pleasing romance, lively comedy, and delightful staging.

They Just Had to Get Married

Universal. American (A). Directed by Edward Ludwig. Featuring Zasu Pitts and Slim Summerville. 6,000 feet. Release date not fixed.

THIS comedy has a bright idea behind it, the extravagant possibilities of which are exploited with great effect by Zasu Pitts and Slim Summerville. The irresistible comedy team see that the pace and piquancy of the picture are maintained, and the quality of the humour improves with every situation. The gagging of the latest production innovation, spoken thoughts, is responsible for many laughs and completes the most diverting entertainment. Very good light booking.

Story.—Sam Sutton and Molly, servants in the Davidson home, inherit their employer's million and marry on the proceeds. Fortune-hunters set out to separate them, and Lola Montrose, designing woman, flirts with Sam to cover up her affair with a lawyer. Her stockings are found in Sam's pocket, and with his reputation gone he dissipates in a low quarter of the town and finishes up as a waiter. Molly, however, seeks him out, saves him from further trouble, and brings him back home, the lesson of their experience enabling them to start afresh.

Acting.—Slim Summerville and Zasu Pitts, both inimitable humorists, make an excellent team, and their efforts to live up to their new social standing provide unceasing laughter. Verree Teasdale, Roland Young, C. Aubrey Smith and Elizabeth Patterson figure in the supporting cast and fit smoothly into the scheme of things.

Production.—This marital comedy breaks new ground, but its extravagant theme allows for gentle pathos, which throws its bright, human comedy out in bold relief. The spoken thought idea is used effectively, and the discretion of the director is commendable.

The discomforts of the excursionists into high society are illustrated in lively colours, and the bright and popular gags have originality. The entertainment covers the field from straight comedy to slapstick, and loses none of its crispness on the score of presentation, for the staging does full justice to the rollicking theme.

Settings and Photography.—The delicate reticence of the couple on their first night of marriage is depicted with effective restraint, an attempt to join in a hunt is an invigorating piece of slapstick.

Points of Appeal.—New and lively story, great work by new comedy team, bright gags, good slapstick, and effective treatment and presentation.

Dynamite Ranch

Gaumont. American (U). Directed by Forrest Sheldon. Featuring Ken Maynard and Ruth Hall. 5,238 feet. Release date not fixed.

ORTHODOX Western, which develops at a pace and is staged with a lavishness that cloaks its conventionalities. Everything that matters is here, and the entertainment, in its refreshing entirety, represents sound supporting fare for the majority of halls.

Story.—When Collins, owner of a ranch, arrives, accompanied by his daughter, Doris, to take a holiday on his property, he is hoaxed by his manager, Owens, when a hold-up is staged. Blaze Howell, a chivalrous Westerner, comes to their aid, and following this it is announced that the train's safe has been looted. Blaze is suspected, but Doris refuses to believe in his guilt until their own safe is robbed. Blaze, however, is able to prove that Owens is the crook, and the manner in which he absolves himself supplies the entertainment.

Acting.—Ken Maynard, partnered by his horse, Tarzan, stunts, rides, and cuts a romantic figure with equal effect. Ruth Hall is a most desirable heroine, and Alan Roscoe makes a good villain.

Production.—Romance and rough-stuff gallop together at a merry pace, and hectic fights and lively stunts punctuate the robust entertainment, keeping the interest fully sustained. Everything revolves around the pleasing and athletic personality of the star, and his infectious virility welds the film into a most agreeable supplementary attraction.

Settings and Photography.—The ranch and its environs is depicted in fine natural colours, a masked ball scene is effective, while the stunts, riding, and fights are staged with conviction. Lighting and photography are good.

Points of Appeal.—Popular story, good atmosphere, hard riding, pleasing romance, and impressive natural backgrounds.

The Circus of Sin

Wardour. German (A). Directed by E. A. Dupont. Featuring Anna Sten, Reinhold Bernt and Adolf Wohlbruck. 5,626 feet. Release date not fixed.

TENSE triangle drama, featuring the alluring Anna Sten, played against scintillating and realistic circus backgrounds. The story is a trifle vague, and the added American dialogue tends to strike an incongruous note, but E. A. Dupont's imaginative direction and clever camera work builds up fine atmosphere which throws out in clear perspective the conflict of elemental passions, wherein lies the picture's strength.

There are thrills, too, to secure popular interest and widen the appeal. Unusual programme booking with definite box-office values in star and producer.

Story.—Marina, an equestrienne, is loved by two circus hands, Jim and Robby. She and Jim seize an opportunity to perform in an aerial death-leap, and Robby handles the lever which releases them and allows them to leap to safety on to a trapeze. They meet with success, but Jim is badly injured in an accident and Marina marries him out of pity.

Robby takes his place in the act, and he and Marina slowly fall in love. They confess to Jim, who has assumed Robby's place at the lever, and he is so distraught that he forgets to release the trapeze during the last performance. Robby, however, manages to swing to safety and saves Marina, who had grabbed at a strip of bunting suspended from the ceiling. Jim then realises that he has no place in Marina's life and makes a pitiful exit.

Acting.—Anna Sten gives a fascinating and alluring performance as Marina, and is more than equal to the emotional demands, while Reinhold Bernt and Adolf Wohlbruck succeed in living down the doubling of American dialogue as Jim and Robby respectively.

Production.—All the brilliant technical work which distinguished E. A. Dupont's "Vaudeville" is again in evidence here, and he builds up atmosphere and suspense with fine imagination. The story, however, shows evidence of cutting, and the dialogue, with its crude American idioms, is not helpful to characterisation. Nevertheless, the drama is vital and, in exploiting the ever-fascinating triangle theme, leads to powerful suspense and exciting thrills.

Settings and Photography.—The circus sequences are conceived with imagination, the aerial stunts are timed with breathless accuracy, while the incidental shots all have significance. Lighting and photography are excellent.

Points of Appeal.—Strong, popular theme, fascination of the circus, alluring and widely publicised star, director, and clever atmosphere and photography.

SHORTS OF THE WEEK REVIEWED

GAUMONT

A GAY FLIRTATION. American (U). Sing-Song Cartoon. One reel. Release date not fixed.—Pleasing musical short, which introduces popular ballads, cleverly accompanied on the organ. The presentation is novel. Good fill-up.

IDEAL

SUNKISSED SWEETIES. American (U). Featuring Andy Clyde. 1,883 feet. Release date not fixed.—Comedy of a censor of bathing costumes, who is nearly exploited by a shrewd and neatly formed siren. Good popular leg show.

SIGN, PLEASE. British (U). Featuring Naughton and Gold. Two reels. Release date not fixed.—The patter of the popular music-hall comedians brings plenty of laughs to this simple comedy. Safe fill-up.

FOR THE LOVE OF LUDWIG. American (U). Featuring Andy Clyde. 1,605 feet. Release date not fixed.—This comedy tells of a German music teacher who wins a bride, but has to accompany her father on an exciting fishing expedition. The aquatic stunts provide the laughs.

THE VEST WITH A TALE. American (U). Featuring Tom Howard. 1,944 feet. Release date not fixed.—The quaint patter and comical personality of Tom Howard bring bright humour to this comedy dealing with a man who celebrates his birthday by crashing into a night club with his pal. Very good comedy.

TORCHY ROLLS HIS OWN. American (U). Featuring Ray Cooke. 1,768 feet. Release date not fixed.—Amusing comedy dealing with an office boy who poses as a polo player in order to make a hit with his girl, and is suddenly called upon to act the part. The absurdities are put over with lavish enthusiasm, and the results are satisfactory.

PARAMOUNT

SCREEN SOUVENIRS. S.2. No. 3. American (U). 900 feet. Released August 28, 1933.—A good novelty short, the most interesting item of which is the shot of King Edward's funeral.

PATHE

KING'S ENGLISH. British (U). 2,312 feet. Release date not fixed.—The vagaries of English pronunciation have been woven by Mary Field, into an entertaining story of a Frenchman's difficulties with our tongue, and the excellent production keeps interest alive from start to finish.

The Daytona speed record is shown and reported in American English, broadcast in B.B.C., read in Fleet Street, and published. Newspaper production and distribution is shown and the news is read in various counties. The Frenchman then finds that he has not grasped that all English has the same basic rhythm, which in his tongue is different. Excellent novelty booking.

THE CHANGING YEAR. British (U). 2,860 feet. Release date not fixed.—A slight romance is used to carry this record of the effect of the changing seasons in animal and plant life. Picturesque photography shows the English countryside in spring and the first appearance of new life, with the coming of summer, harvesting, while autumn finds man and animals preparing for winter. Good camera work and a wide range of subjects are effectively used. Excellent interest fill-up.

A SYMPHONY OF THE SEA. British (U). 3,008 feet. Release date not fixed.—With an appropriate orchestral and vocal accompaniment this short shows the many moods of the sea and various aspects of a sailor's life. Pictorial seascapes are a feature, and life on board of windjammers and fishing trawlers is shown. Many shots of the Royal Navy at battle practice are included, but these are a trifle lengthy and might with advantage be shortened. Good fill-up for most programmes.

U.A. (COLUMBIA)

BUILDING A BUILDING. American (U). One reel. Release date not fixed.—Mickey Mouse cartoon, even brighter and more original than its brilliant predecessors. Excellent fill-up.

THE MINSTREL SHOW. American (U). Krazy Kat Cartoon. One reel. Release date not fixed.—Clever cartoon, which captures the atmosphere of the old-time minstrel show. A bright and lively short.

HORSE SENSE. American (U). One reel. Release date not fixed.—A good sporting short, dealing with the training of the young racehorse, stage by stage from the yearling to the complete track runner. The picture is put over with pep, and has remarkable racing sequences. Capital fill-up.

SNOWTIME. American (U). Krazy Kat Cartoon. One reel. Release date not fixed.—Amusing cartoon, with a seasonable theme. Safe short anywhere.

SCREEN SNAPSHOTS. No. 31. American (U). One reel. Release date not fixed.—The sporting proclivities of well-known stars are illustrated, the whole making lively and interesting diversion.

UNIVERSAL

CORAL AND ITS CREATURES. Australian (U). 723 feet. Release date not fixed.—A capital Nature short, dealing with coral formation and life beneath the shallow waters of a tropical lagoon. Very good photography and commentary.

IN THE FUTURE. Australian (U). Featuring Ada Reeve. 1,270 feet. Release date not fixed.—A mildly amusing comedy, which draws its humour from the reversal of the accepted domestic procedure. A husband's efforts to look after the baby, while his wife is at the club, form the central theme.

TRAVELLING DOWN MEMORY LANE. American (U). 958 feet. Released July 31, 1933.—The reminiscences of Texas Guinan are related to an American journalist and include a short Western episode—songs and slapstick. The personalities appeal more to American audiences, but the short is a fair fill-up.

THE UNDER-DOG (Pooch the Pup Cartoon). American (U). 697 feet. Immediate release.—Well-drawn cartoon with a farmyard and devastating typhoon theme. Average programme fill-up.

RECEIVERSHIPS FOR U.S. COMPANIES

Paramount Publix and RKO

INCREASE IN LONDON PAVILION PROFITS

By Our City Editor

GENERAL interest in the kinema world of finance has shifted suddenly to the United States, where two important film and kinema enterprises have gone into receivership.

Close on the heels of the Radio-Keith-Orpheum announcement last week has come the announcement that the Paramount Publix Corporation, one of the largest companies engaged in the production, distribution and exhibition of motion pictures in the world, has also gone into receivership.

This development has arisen out of the situation brought about by the application by two bondholders, as announced here last week, to have a trustee removed.

The Federal Court has now appointed two equity receivers following the filing of a bankruptcy petition. The Corporation itself states that the interests of the creditors and security-holders are best served by the receivership, but that the company is not insolvent and will contest the petition in bankruptcy.

Receiver Zukor

A subsidiary, Publix Enterprises, has also filed an application for voluntary liquidation. An application also has been made for a receivership for Paramount Famous Players Company.

It is generally believed that these moves in the American film world are only the outward and visible signs of more important developments under the surface.

This view seems to be confirmed by the fact that the equity receivers are Adolf Zukor and Charles Hilles. The Irving Trust Co. are receivers for Publix Enterprises.

The Paramount group was incorporated in New York in 1916 as the Famous Players-Lasky Corporation to acquire Famous Players Film Co., Paramount Pictures Corporation and Jesse L. Lasky Feature Play Co.

The latest news is the formation of a committee for the protection of the bondholders.

London Pavilion

The London Pavilion announces net profits of £17,912 for 1932, compared with £17,782 for 1931. The final dividend is 3½ per cent., making 6 per cent. for the year, plus a bonus of 2½ per cent., the same as previously.

A.B.C. Rumours

In spite of the denial by John Maxwell that Will Evans was to join the A.B.C. group, the 5s. Ordinary shares have risen from 3s. 3d. to 3s. 6d. during the past week. Otherwise the kinema share market has been very quiet.

Nevertheless, the undertone has been firm, and the majority of changes are in favour of holders. General Theatres 6½ per cent. Debentures were again a strong feature, rising ¾ to £96½. Associated Picture House improved to 20s. 6d., B.I.P. Preference 3d. to 20s., and Gainsborough Ordinary 6d. to 9s. 9d.

Gaumont Preference rose 3d. to 23s., the 6½ per cent. Debentures ¾ at 103¾. Tussauds Deferred 3d. at 2s. 3d., P.C.T. Preferred Ordinary 4½d. at 19s. 7½d., and the "B" Preference 6d. at 22s.

Reverse movements occurred in British Lion Preferred at 2s. 3d. (down 3d.), Gaumont-British Ordinary 14s. (down 6d.), Moss' Empires Preference 15s. 3d. (down 6d.), P.C.T. Construction Preference 22s. 3d. (down 3d.), and Stoll Picture Theatres 3s. 6d. (down 6d.).

Australian Developments

A further concentration of interests is announced from Australia. General Theatres Corporation, which is now comprised of Hoyts and Union Theatres, have arranged a merger of interests and a booking arrangement to cover a number of years with Fullers Theatres.

With this new arrangement the combined circuit is 214 kinemas. This is an all-British arrangement, as both groups have been all-British for some time. British Empire Films have preferential contractual rights for five years.

Ludwig Blattner

A petition for the winding-up of the Ludwig Blattner Picture Corporation has been presented, and will be heard on February 6.

The company was registered in 1928, with a capital of £250,000, to acquire property at Elstree. It was the offshoot of a German concern. It has never paid a dividend. It is interested in Movie colour, French Phototone and Stille Inventions.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/3	3/4½	+-/1½
" 7½ % Pref.	17/1½	17/1½	—
A-P.P.H. Ord.	20/4½xd	20/4½	—
Assoc. Talk. Pic. Ord. 5/-	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	1/9	1/9	—
Baird Televis. Defd. Ord. 5/-	2/1½	2/1½	—
Blackpool Tower Ord. £1	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
" & Dom Defd. 1/-	-/4½	-/4½	—
" " Prefd. Ord.	4/3	4/3	—
" In. Films (Props.)10/- Ord.	-/4½	-/4½	—
" Inter. Pic 5/- Ord.	4/-	3/10½	—/1½
" " " 8% Pref.	19/9	19/9	—
" Lion Prefd. Ord.	2/6	2/6	—
" " Defd 4d	-/3	-/3	—
" Talks Pic. Ord. 5/-	-/3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb.	£105½	£104½	—£1
" " 7% Conv. Deb.	£103½	£103½	—
Dominion Thea. £1 Ord.	-/6	-/6	—
Gaiety Pic. Ord 10/- pd.	9/3	9/6	+-/3
Gaumont-British Ord. 10/-	14/6	13/10½	—/7½
" " 7½% Pref.	22/9	23/-	+-/3
" " 6½% 1st Mort. Deb.	£103	£103½	+15/-
General The. Pref.	13/9	13/7½	—/1½
" " 6½% 1st Mort. Deb.	£94½	£96½	+£1
Ldn & South Super Cin. 2/- Ord.	-/4½	-/4½	—
Mdme Tussauds 1/- Defd.	2/-	2/3	+-/3
" " £1 Cum. Pref. Ord.	25/-	25/6	+-/6
" " 7% 1st Mort. Deb.	£106	£106	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.	17/3	17/3	—
" " £1 Cum. Pref.	15/9	15/6	—/3
" " 6% Deb.	£101	£101	—
" " 4% Perp. Deb.	£72½	£72½	—
P.C.T. Ord. 10/-	15/3	15/3	—
" 7½% Pfg. Pf. Ord.	19/3	19/6	+-/3
" Cum. "A" Pref. £1	24/4½	24/4½	—
" " "B" "	21/6	22/-	+-/6
" 6% 1st Mort. Deb.	£106½	£106½	+5/-
" Const. 7% Pref.	22/6	22/6	—
Stoll P.T. Corp.	4/-	3/9	—/3
United P. Thea. 10% Pref. Ord.	-/3*	-/3*	—
" " " 7% 1st. Mort. Deb.	£45	£45	—

*Nominal.

£1 Shares unless otherwise stated

NEW PRIVATE COMPANIES.

Fairbank Cinema Company, Ltd.—Registered January 23. Capital, £5,000 in 4,000 7½ per cent. cumulative preference shares of £1 and 20,000 ordinary shares of 1s. each. The managing directors are: Ewan G. Davies, 10, Windsor Place, Cardiff, solicitor; Glen George, Tydraw, Aberdare, mining engineer (both permanent, subject to each holding 1,000 ordinary shares, with £600 per annum as remuneration, divided during their joint lives as to £500 to E. G. Davies and £100 to G. George). Qualifications of other directors: 200 ordinary shares. Remuneration of directors: £25 each per annum (chairman £50). Secretary: A. E. Taylor, Totteridge, Cyncoed Road, Cardiff. Solicitor: Ewan G. Davies. Registered office: 10, Windsor Place, Cardiff.

La Scala Picture House (Greenock), Ltd.—Registered in Edinburgh on January 24. Capital, £100 in £1 shares. The directors are: Walter G. McAulay, George B. McAulay, 3/5, Captain Street, Greenock; Walter G. McAulay, jun., Birkenshaw, Langbank; Ernest McAulay, 67, Newton Street, Greenock, electrical engineer; John Donald, Clydemount, Barrhill Road, Gourock, physician. Secretary: Geo. B. McAulay. Registered office: 5, Captain Street, Greenock.

Bondar Films, Limited.—Registered January 25. Capital, £100 in £1 shares. Objects: To produce and exhibit films, etc. Secretary: Douglas H. Phillips, 10, Norfolk Street, W.C.2. Solicitors: Swann Hardman and Co., 10, Norfolk Street, W.C.2.

Odeon (South Harrow), Ltd.—Registered January 27. Capital, £6,100 in 6,000 8 per cent. cumulative preference shares of £1 each and 2,000 ordinary shares of 1s. each. The subscribers are: Oscar Deutsch, 63, Temple Row, Birmingham, chairman, Cinema Service, Ltd.; W. Elcock, 39, Temple Row, Birmingham, C.A. The permanent directors are: Oscar Deutsch and Fredk. S. Bates and Walter G. Taylor. Qualification: £5 ordinary shares. Remuneration: £100 each per annum. Registered office: 39, Temple Row, Birmingham.

INCREASES OF CAPITAL.

Windermere and Ambleside Cinemas, Ltd. (Liverpool).—The nominal capital has been increased by the addition of £1,000 beyond the registered capital of £5,000. The additional capital is divided into 1,000 8 per cent. cumulative preference shares of £1 (non-redeemable and having priority as to capital).

RECEIVERSHIP (APPOINTMENT OR RELEASE).

Rusholme Theatre, Ltd.—W. P. Masterson, C.A., of Bank of England Chambers, Tib Lane, Manchester, was appointed Receiver and Manager on January 23, 1933, under powers contained in debentures authorised May 24, 1923, and April 1, 1924.

Palladium (Upper Norwood), Ltd.—H. J. Parker, of 3, The Limes, 200, Selhurst Road, South Norwood, S.E., was appointed Receiver and Manager on January 20, 1933, under powers contained in debentures dated August 26, 1932.

RADIO PICTURES

Unaffected by Circuit Receivership

KAHANE'S CABLE

In connection with the filing of application for the appointment of a receiver for Radio Keith Orpheum Corporation, S. G. Newman, the managing director of Radio Pictures, Ltd., has received the following cable from B. B. Kahane, president of RKO Radio Pictures.

"In order to avoid misunderstandings resulting from the filing of applications for the appointment of a receiver for Radio Keith Orpheum Corporation, you are advised that the granting of any such application will not involve RKO Radio Pictures, Inc., which includes among its subsidiaries RKO Studios, Inc., and RKO Distributing Corporation. The operations of RKO Radio Pictures, Inc., and its subsidiaries will continue uninterrupted."

THE NEWS THEATRE DE LUXE

SIX SEATS IN A ROW

The novel little News Films Theatre De Luxe, which under the name of the "Sphere" is due to open in Tottenham Court Road early next month, will strike a new note in this type of kinema, as its entertainment will be designed to appeal to children as well as grown ups.

For the business man the theatre screen will convey Stock Exchange prices, winners of races and sports generally; for the student, films of scientific nature will be featured, whilst for the children films of sport and interest will be shown. The ladies will be catered for by the usual news films and fashion pictures from all parts of the world.

Specially reduced prices will be arranged for parties of school children and students.

Jack Davis, who is opening the theatre in co-operation with Alister MacDonald (who is responsible for the design of the theatre) has so arranged the seats that there will not be more than six in a row, in order to avoid the general disturbance which usually occurs when one wishes to enter or leave a news theatre.

ROTHERHAM'S LICENCES

The Rotherham Films Sub-committee have renewed the kinematograph licences at the seven local kinemas, subject to the proprietors supplying electrical engineer's certificate that the electrical installations are maintained in good order.

At the same meeting it was decided that children under 16 should not be allowed to witness the screening of "Murder in the Rue Morgue," even though accompanied by adults.

FILMS IN THE KITCHEN

Buckland Dinham, a small village in the West Country, does not possess a kinema, but it has its Sunday film exhibitions, for all that. The kinema for the occasion is the vicarage kitchen, and the films are shown by means of a portable projector by the vicar, the Rev. H. S. Pugh, and his wife to the Sunday School children.

The vicar shows religious pictures and interest films, and frequently includes a picture like "Felix the Cat" or "Our Gang."

MEN AND MOVEMENTS

Ald. R. Beresford to lead N. Staffs. C.E.A. Again—C. Collings Promoted—J. Chapman's Return to Wimbledon—Liverpool Changes

Ald. Robert Beresford, who has again been re-elected chairman of the North Staffs C.E.A. branch, is one of the most popular members of the Trade in the district. He controls three houses in Newcastle, the Savoy, Plaza and Pavilion, and when he is not engaged in projection activities, or looking after the interests of his stores (he has two large businesses), he has plenty to occupy his mind in the civic life of the town. In addition to being Deputy Mayor of Newcastle, he is vice-chairman of the Newcastle Watch Committee, a member of the Staffordshire County Council.

C. W. Collings, until recently assistant manager of the Wood Green Empire, has been appointed manager of the Picture House, Chatham. Prior to leaving the Empire Mr. Collings was presented with an inscribed silver cigarette case by his colleagues. C. W. Collings' rapid promotion on the managerial side—it is not many months since he was appointed assistant to Percy Swanwick—brings a second Stoll circuit manager into the Collings family, his father, W. Collings, having managed the Picture House, Bedminster, for some years past.

D. J. Whittaker has been appointed assistant manager of the Wood Green Empire. Until joining the Stoll circuit Mr. Whittaker was a member of the Southampton Moss Empire managerial staff.

J. Chapman has returned to the general management of the Elite and King's, Wimbledon, after an absence of two years. Mr. Chapman, who has a wide knowledge of the Trade, has been associated with several kinemas in the South London area over a lengthy period. It was during his last period of management at two Wimbledon halls that he so frequently distinguished himself by keen exploitation stunts.

Sidney Friedman, managing director of the Carlton, Hendon, and the King's, Greenock, is now in a nursing home recuperating after a serious operation. His many friends on both sides of the Trade will be glad to learn that he is making good progress, but it will be quite six weeks before he is completely fit again.

H. T. Holdstock, who is leaving Gaumont's Birmingham branch after four years to take over the management of Gaumont's Leeds branch, was the guest of honour at a farewell party at the Hope and Anchor Hotel, Birmingham, last Friday. During the course of the evening several presentations were made to Mr. Holdstock. These included a coffee service from Gaumont's Birmingham branch, and a canteen of cutlery and grandmother clock from W. and F., Ideal and other members of the Trade. H. T. Holdstock has been with Gaumont for twenty-one years, during which time he has held appointments at Glasgow, Manchester, Newcastle and London prior to going to Birmingham.

Harry Matthews, who recently succeeded Jack Barrasford as manager of the Waldorf Cinema, Birmingham, has resigned his appointment with the company to take up a position in the Trade with a London company. H. Matthews, prior to entering the exhibiting side of the Industry some three months ago, was on the Birmingham sales staff of Gaumont's accessory section, and previous to that was manager of the Birmingham branch of Walturdaw's.

G. H. Barber, J.P., of Tunstall, the veteran North Staffordshire exhibitor, although past the seventy years mark, is still as young as ever, and is to travel again. Once again he is to pay a visit to Jerusalem accompanying the Methodist Union on a Thanksgiving Celebration trip, which starts on Monday.

Harold Lloyd has relinquished the managership of the Garston Empire, Liverpool, and has been succeeded by **G. Collins,** who recently has filled the position of chief operator at the Plaza Kinema, Birkenhead. Mr. Collins has had many years' experience on the managerial side of the business, having been in charge of the Stella, Seaforth, and before that the King's Kinema, Oakfield Road, Liverpool.

F. S. Jones, secretary of the Reo Cinema Co., Ltd., proprietors of the new kinema in Fazakerley, Liverpool, has been associated with the Liverpool Trade in a secretarial capacity for over ten years. His office is in the suite occupied by W. F. Ewbank and Co., 5, The Temple, Dale Street, Liverpool. The directors of the Reo, which will have seating accommodation for 1,500 persons, are Frank White (chairman), H. Kenton (managing director), J. Williams, H. Dewhurst, H. Cubley, J. Callaghan.

W. M. Purdy has relinquished the managership of the King's Kinema, Heswall, a position which is now being filled by the proprietor, J. Pye. Before Mr. Purdy's appointment a month or two ago, Mr. Pye managed the theatre.

C. J. Doyle is now responsible for the film bookings at the Capitol, Granada, Carlton (Green Lane), Regent and Warwick kinemas, Liverpool, of which halls he is a director. Although in business as a builder, Mr. Doyle has a wide experience of the film Trade, and was at one time associated with Curry's Exclusives. W. J. Speakman retains the general managership of the halls named.

F. W. Stollard, who recently resigned the managership of the New Atlas Talkie Theatre, Liverpool, has been appointed to a similar position at the Reo Kinema, Fazakerley, Liverpool, which is due to open early in March. Mr. Stollard recently completed 21 years' unbroken service in the kinema Trade. Before going to the New Atlas, he was for several years traveller for P.D.C. He was for many years manager of the Royal Super Kinema, Brook Road, Liverpool.

W. B. Gibson, manager of the Hippodrome, Sheffield, has won the prize offered by A.B.C. for the most successful winter drive campaign, for the quarter ending December 31. This is for the Liverpool area.

Sidney Hope, general manager of the Rex Publicity, had a narrow escape on Friday night when his car was run into by a lorry at a cross-roads at Winchmore Hill. Although his car was practically wrecked, Mr. Hope escaped with nothing more serious than a severe shock and several bruises.

Eric Forgham, manager of the Gaiety, Birmingham, has been presented with a gold Waterman fountain pen and pencil—the personal prize awarded by Roland Lea, A.B.C.'s Midland area supervisor—for the best percentage of possible business during the year 1932. Mr. Forgham has on various occasions received notice in the exploitation pages of the *Kine.*, and is one of the first twenty elected to the *Kine.'s* Company of Showmen. He has been in management of the Gaiety Theatre for the past two years.

Ian Ferguson, who has succeeded Jack A. Wright (now manager of the Capitol, Aberdeen) as assistant manager to D. M. S. Lambie, at the Playhouse, Edinburgh, is a new recruit to the Trade. He was educated at Leith Academy, and after taking his course at the Edinburgh College of Art had pictures hung at the exhibitions of the Royal Scottish Academy and the Society of Scottish Artists.

W. T. Gent, Sheffield's grand old man, is making a rapid recovery from his illness and hopes to renew his activities shortly.

B. G. Vale, who was recently associated with Universal Pictures' Birmingham sales staff, has now joined the Birmingham branch of Pathé Pictures, where he is acting as the Nottingham representative.

E. Gladstone Brooke has been appointed solo organist at the Lozell's Picture House, Birmingham, in succession to Frank Newman, F.R.C.O., who left recently for Rugby.

"The Half-Naked Truth"

Lupe Velez and Lee Tracy are featured in the expresss speed comedy by Radio from Harry Reichenbach's "Phantom Fame," to be Trade shown at the Prince Edward Theatre on Tuesday, February 14, at 3 p.m.

F

MANHATT

A PICTURE AS BIG AS THE E
FAST TEMPO—PUNCH SITUAT
FINE AND TREMENDO

. SPLENDID CAST .

MARY BRIAN
JAMES HALL
IRENE RICH
HALE HAMILTON

NYDIA WESTMAN
CLAY CLEMENT
NOEL FRANCIS
BILLY DOOLEY

And ALL STAR SUPPORTING CAST

A REMINGTON PRODUCTION

Distributed by

PATHE

TAN TOWER

E EMPIRE STATE BUILDING—
ATIONS—THRILLING HIGHLIGHTS
OUS HUMAN INTEREST

Read what the AMERICAN TRADE PRESS CRITICS say:

FILM DAILY "Scores effectively in all departments."

MOTION PICTURE HERALD "Highly entertaining—creates an impression of massiveness—teems with Life, Drama and Comedy."

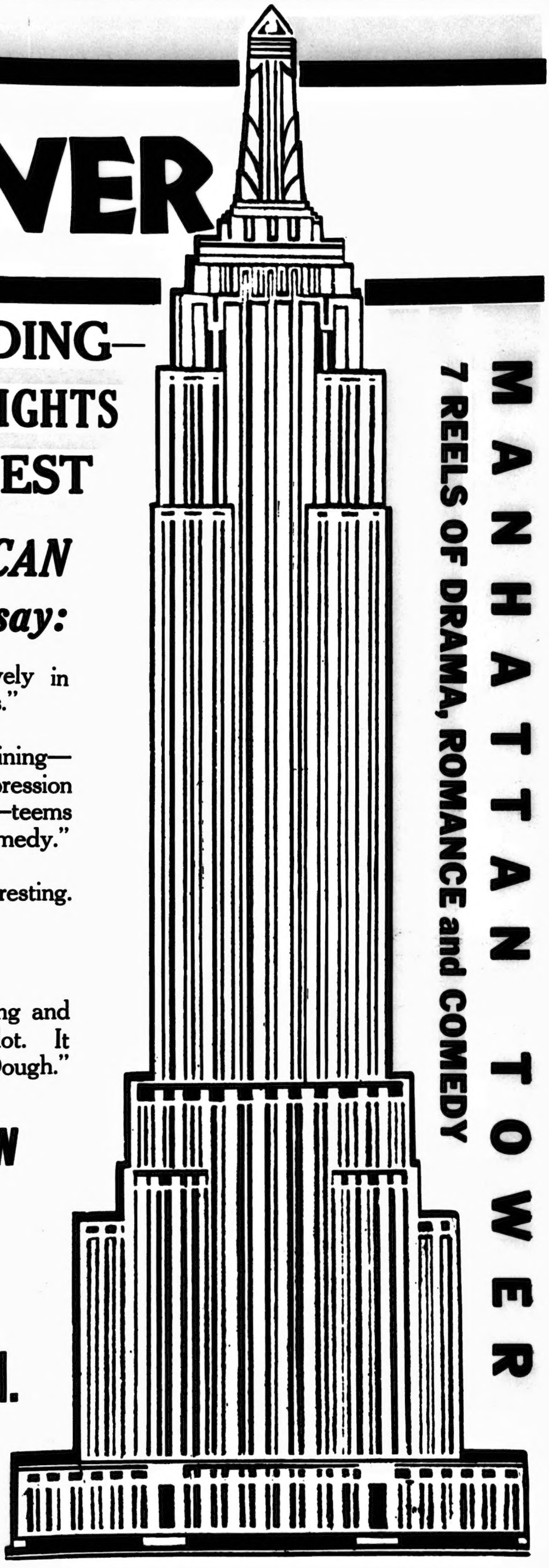
MOTION PICTURE DAILY "Extremely interesting. It gets over."

BOX OFFICE "Most Engrossing and Fast-moving Plot. It is in the bag for Big Dough."

LONDON TRADE SHOW

PHOENIX THEATRE

3 p.m., FRIDAY, FEB. 3rd.



M A N H A T T A N T O W E R

7 REELS OF DRAMA, ROMANCE and COMEDY

"The Monkey's Paw"

Scenes from the Radio film of W. W. Jacobs' most famous story, featuring C. Aubrey Smith, Betty Lawford and Bramwell Fletcher. THE MONKEY'S PAW will be Trade shown at the Prince Edward Theatre at 3 p.m., on Wednesday, February 15

BRUM LABOUR CONDITIONS FOR S.O.

NO CHANGE UNTIL JUSTICES' NEXT MEETING

Annual Lunch Speeches

THE annual meeting of the Birmingham and Midlands Branch of the C.E.A. on January 27 was preceded by a lunch which both the Lord Mayor and Lady Mayoress of Birmingham (Coun. H. E. and Mrs. Goodby) attended. Another guest was Coun. Harold Roberts, the solicitor, who acts for the association when important applications are before the justices.

False Charges

Oscar Deutsch, who presided and submitted the civic toast, complained of certain statements, emanating from the Birmingham Christian Social Council, which, he said, had placed the Industry in a very bad light.

After the meeting of the justices agreeing to the principle of Sunday opening, several members of the branch met the leaders of the Council at his office. The latter realised that they had lost the first round and were anxious to co-operate with the branch. Two days later these same leaders from the pulpits attacked not only the Trade but the justices in language that was certainly not warranted.

They did not even confine themselves to the truth. Mr. Deutsch gave "the lie direct" to allegations made in the Lower House of Convocation.

"Our relations with the operators are most cordial," Mr. Deutsch said amid applause. "I am confident that a large proportion of the justices, in voting for the condition that kinema workers should not be employed on more than one Sunday in any three consecutive Sundays, did not appreciate the effect of this in actual practice.

"I am convinced that if it were possible for the matter to be reconsidered in the immediate future there would be amongst the magistrates a substantial majority for amending the present condition to give members of our staffs one Sunday off duty in every three Sundays."

The Civic Chief

The Lord Mayor, replying, said the Birmingham justices would, he felt sure, ask the Industry, through him, to believe that there was a good feeling—should he say a comradeship?—as between the C.E.A. and them. The statement which was made on behalf of the association by Harold Roberts that though they did not think the scheme laid down would work, they were willing to try it out, created a good impression in the minds of the justices. He did not think anything could be done in the way of altering the Sunday opening conditions until next November, but if the C.E.A. then put forth a case they could, of course, rely on the justices hearing it with fair and open minds.

Film Quality

Coun. G. F. McDONALD, in proposing "The Renters," said exhibitors wanted good and clean films, and if they could get the co-operation of the renters in that matter, as in other matters, they had no fear for the future of the Industry.

Charity

BERNARD CRESSWELL, chairman of the Birmingham and Midland Kinema Trade Benevolent Fund, replying for the renters, announced that there was an overdraft of £40 at the bank, and that the manager required this to be covered by a guarantee.

The fund had just received £50 from the proceeds of a ball at Leicester, and Sir Wm. Jury had kindly promised a cheque for £25.

"We have worked for years to build up the fund," said Mr. Cresswell, "yet to-day it is in a most precarious position. Unless we get a percentage of the proceeds of Sunday opening, or, in the alternative, annual subscriptions ranging from £1 to £3, according to the grade of the house, we shall not be able to carry on."

NEW BRITISH UNIT

FIRST CENTRAL TO SPECIALISE IN COMEDIES

First Central Productions, Ltd., the new all-British film company, is setting out to supply a national need—all-British comedy of a type that will appeal to everyone.

First Central Productions is under the control of Norman Nutton, who is chairman and managing director; his co-director is the well-known actor, Tony Holles, who has had a wide and varied experience of picture making, both in Hollywood and at home.

The production side is in the hands of Captain Norman Walker, to whose genius must be credited the two outstanding British pictures to date—"Middle Watch" and "Mr. Bill, the Conqueror."

First Central Productions has a definite policy—to produce a series of "honest-to-goodness" English comedies. George Gee will partner Tony Holles, and one can expect much from the partnership.

Several excellent scenarios have been secured by the company, and production of the first will commence within two or three weeks.

Devon and Cornwall Officials for 1933

At the annual meeting of the Devon and Cornwall branch of the Kinematograph Exhibitors' Association Major A. O. Ellis, of Torquay, was re-elected chairman for the ensuing year, the other officers being:—vice-chairman, W. Pickles; secretary and treasurer, C. H. Rundle; delegates to the General Council, Major Ellis, Harry Harcourt and W. J. A. Bayley.

Marie Dressler, who has just signed a new contract with M-G-M

Duty of All to Contribute

T. Ormiston's Benevolent Fund Appeal

AT the annual meeting of the Scottish Cinematograph Benevolent Fund, THOMAS ORMISTON, the president, made a strong plea for further contributions.

"I have had many pleasures in my lifetime," he said, "but there is nothing in all my career that has given me greater pleasure than the Scottish Cinematograph Benevolent Fund. I can truthfully say that without this fund it is almost impossible to believe what would have been the position of some of the unfortunate members of this Trade. I may remind you that the Fund was organised from a war-time experience, when we were all struck by the death of George Ingledew, who was the first member of the Trade to die in action. The help we gave Mrs. Ingledew and her three children enabled her to bring up her family in the way their father would have liked.

Yet I am sorry to say that the main source of our income comes from outside the Trade. This Fund is primarily for the Trade itself, and, in my view, it is the duty and the privilege of every member of the Trade to contribute as much to it as he can afford.

Last year the members' annual subscriptions to this Fund was only a miserable £39 3s., and we have the greatest difficulty in getting that sum. What a shame!

We have tried hard to get every exhibitor and every renter to have a Benevolent Fund box. But what a reflection against the bigger kinemas these boxes make. The biggest contribution came from the Pavilion, Dalkeith, and the second from the old Cumnock Picture House, and the third from the Pavilion, Uddingston—all C3 houses, and yet an A1 house does not appear in the list of the first half-dozen."

The Report

The secretary's report was then taken as read and unanimously adopted, and on the motion of David A. Stewart, the honorary trustees—Jas. McBride, H. J. Green and Thomas Ormiston—were cordially thanked for their foresight regarding the re-investment of funds.

The treasurer's report was submitted by Willie Carruthers, and was unanimously adopted. Mr. Carruthers further announced that Mr. Richards had just handed him a handsome cheque towards the Fund.

Officials

The election of office bearers was then proceeded with according to constitution. Sir Wm. Jury was elected patron, and Thomas Ormiston was again re-elected president.

A. E. PICKARD raised a point that he thought the names of the original founders of the Fund in 1917 should be printed each year on the annual report, and Mr. Bennell moved that Mr. Pickard's motion be considered by the new committee, and, if feasible, incorporated in all future annual reports.

Two honorary vice-presidents were re-elected in David A. Stewart and H. J. Green, and W. Carruthers, J.P., was unanimously re-elected treasurer, and John A. Houston, hon. secretary—those officials, along with 15 members of the executive, to constitute the Council of Management for the year.

The trustees were again re-elected, as were the auditors—Thomas Smith and Sons.

In a general discussion regarding suggestions to improve the Fund, WILLIE ARTHUR made a suggestion that renters have collection boxes at Trade shows, which might be sent round the audience and make a collection when big pictures were being shown. After some discussion Mr. Carruthers agreed to bring the matter up before the local K.R.S.

PETER PICKARD suggested exhibitors should give one day a week for the Fund, instead of Sunday, and A. E. PICKARD said that he would give the lead if necessary. The committee would examine the possibilities of Mr. Pickard's idea and report.

Mr. ORMISTON referred to the serious loss the Fund would sustain if they were not able to induce the Glasgow magistrates to reconsider their refusal to allow Cinema Sundays. They intended to "try again"—and he hoped they would be successful.

The revenue account of the Fund showed an income of £2,091, and an expenditure of £1,436, leaving a balance of £655 to be transferred to capital account, which now reaches a total of £14,469.

SCOTLAND PREPARES FOR C.E.A. SUMMER CONFERENCE

Branch Officials Discuss Arrangements

GLASGOW KINEMA BALL

LAST Wednesday's (January 25) meeting of the Scottish Branch, C.E.A., was remarkable for the expedition with which the business was carried through. It was one of the largest meetings that the association have had for years, and the re-election of Mr. Ormiston to occupy the chair for the second time has given much satisfaction.

Regret was expressed that Jimmie McBride had seen fit, as a matter of principle, to disassociate himself with the Association.

President Randolph Richards and W. R. Fuller were evidently impressed by everything they saw, and told the meeting so.

The feature of the luncheon speech-making was the "taking-off" of Mr. Fuller by W. Carruthers. His haggis story was quite appropriate, while Jas. Welsh's reminiscences brought down the house.

The Benevolent Fund meeting in the afternoon disclosed the fact that the Chairman had still hopes of getting Kinema Sunday, and his appeal to forward the making of headway for the Fund will, we think, bear fruit.

After the meeting, the President and General Secretary discussed arrangements for the forthcoming conference with the local executive, and we understand the outline of arrangements arrived at was as follows:—A reception of delegates. Conference on the Monday. Conference and banquet on the Tuesday. Conference and afternoon trip to Edinburgh on the Wednesday. On Thursday, conference till 1 o'clock; afternoon and evening free; and on Friday a trip was suggested "doon the Watter."

Publicity for Tax Campaign

A considerable amount of publicity was given to the C.E.A. Entertainment Tax campaign in the Glasgow Press last week. A two-column article on the subject in the *Glasgow News* included the views of A. B. King as expressed in his report at the annual general meeting of the Scottish C.E.A. The story was well exploited by contents bills worded, "Cinemas' Call for Tax Cut."

Kinema Ball Arrangements

With the Kinema Ball only ten days ahead, final arrangements are well in hand. The prize list has now been announced, and there will be plenty of entertainment on Friday, February 10, for the kinema trade in Glasgow

Tommy Lorne and the principals from the Theatre Royal, Glasgow, are presenting a big cabaret show, while Carl Brisson, George Graves and Helen Gillilan will also be present from the Alhambra. Organiser Angus is making every effort to surpass last year's splendid success, and St. Andrew's Halls this year will resemble a great winter carnival. Tickets are on sale at all kinemas.

Meteor Film Society

On Monday evening Colonel McInnes Shaw opened, at 234, Sauchiehall Street, the studio of a new Glasgow amateur film society, the Meteor Film Producing Society. Features of the opening night included the making of a sound film of Colonel Shaw's address, and also the shooting and later screening of various scenes from a scenario written by a member of the company.

The new company is to experiment with new ideas in kinematography. The production of news reels made by members of the society is also planned, and a short, entitled the "Meteor Movie Magazine," has already been made.

Talks to Unemployed

On Wednesday morning, January 25, Burns lectures, delivered in two Glasgow kinemas to the unemployed of the district, inaugurated a new movement in aid of Glasgow's unemployed.

The scheme is that weekly meetings for the unemployed will be held in various districts when pictures of real interest aided by lantern slides will be given. Needless to say, politics and propaganda will be barred.

On Wednesday the meetings were held in the Star Picture House, Maryhill, and in the Partick Picture House, Orchard Street. The scheme is promoted by a group of Glasgow ministers and the co-operation of kinema managers and proprietors is invited.

Kinema Director Fined

James McClymont, managing director of the George Street Kinema, Johnstone, was fined £10, or 30 days, at Paisley Sheriff Court, on Thursday, for a contravention of the Cinematograph Films Act, 1927, failing in a stated period to provide the Board of Trade with a return giving particulars with respect to registered films exhibited by the company.

Glasgow Trade Shows

Wardour is Trade showing "The Circus of Sin" at the Coliseum on February 10 at 11 a.m., and Paramount "The Sign of the Cross," Wednesday, February 15, at Green's Playhouse, and "Under-Cover Man" on Wednesday, February 22, also at Green's Playhouse.

On Wednesday of last week Manager Jack Stewart, of the Rex, Riddrie, celebrated Burns anniversary by putting on "A Nicht wi' Burns," appropriately staged, with pipe band and Burns songs, sung by D. Campbell, the well-known baritone.

The Playhouse, Aberdeen, has now installed the Ardente apparatus for deaf patrons. This is the third kinema in Aberdeen to instal this appliance.

Members of the Glasgow Jewish Institute last week visited the studios of Scottish Films Productions at India Street, where Malcolm M. Irvine showed them over.

KENT AND VICE-PRESIDENCY

Resolution in Favour of Supporting John Harrison

C. ELLISON presided at the annual meeting of the Kent Branch, and directed the attention of the members to the candidates for the vice-presidency of the association.

The Secretary read letters from Manchester and South Wales asking support for the candidature of John Harrison, also from Birmingham supporting Sidney K. Lewis.

After discussion, the following resolution was carried:—

In recommending to the branch members that they should vote for J. Harrison, this meeting wishes it to be clear that this action is based entirely upon the desire to recognise Mr. Harrison's long and faithful service to the C.E.A.

It is in no way disparaging the other candidate, Mr. Lewis, who, it is to be hoped, will offer his services again next year, should he be defeated, because his ability is fully recognised and is thoroughly appreciated.

Help Our Own Fund

Letters were read by the Secretary from the Trade Benevolent Fund, and it was resolved to recommend to members of the branch who had Sunday opening that every endeavour should be made to influence their local authority to allocate a proportion of the charity payment to the C.T.B.F.

Officers

The accounts and balance-sheet for the year were received and adopted.

The election of officers for the ensuing year resulted as follows: *Chairman*, A. Spencer May; *vice-chairman*, Morris M. Levy; *treasurer and delegate*, Reginald V. Crow; *secretary and delegate*, Fred Fumigalli.

In the enforced absence of Mr. Spencer May, the chair was taken by Mr. Levy, who returned thanks for his election.

A hearty vote of thanks was awarded the retiring chairman, C. Ellison, for his good work during the year.

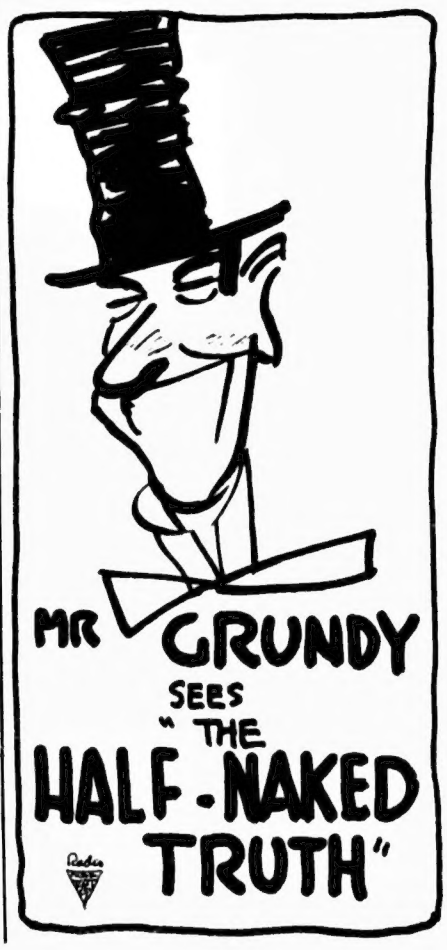
It was resolved that the branch agrees to the proposal that 2½ per cent. be deducted from the proportion of subscriptions due to the branch in order to finance the *Cinematograph Times*.

Entertainments Tax

R. V. CROW reported that the Entertainments Tax campaign was going well, with reference to trailers and the signing of forms by the public.

He pointed out, however, that many members had failed to send in the comparative statements, and this part of the campaign was most essential. Also, where houses had changed hands and no figures were available, members should return the forms uncompleted with a covering letter giving the reason. The same applied to new halls opened during the year. With reference to the levy, it was pointed out that this was compulsory under Rule.

A hearty vote of thanks was tendered Mr. Crow for his work on behalf of the Association in general and the branch in particular.



SITUATIONS VACANT

FIRST-CLASS Agents required for old established firm of Theatre and Kinema Furnishers; must be thoroughly well known in the trade.—L., Box 223, Kinematograph Weekly.

WANTED, Operator, Western Electric; crude oil engines.—Reply, stating wages, references, Pilkington, Palace, Devizes.

ORGANIST wanted for kinema near London to act as Assistant Manager; excellent opportunity for young man.—Writing, stating age, experience and salary required, to Z., Box 237, Kinematograph Weekly.

KINEMA DECORATING FIRM REQUIRES AGENTS WITH TRADE CONNECTIONS IN MIDLANDS AND NORTHERN KINEMAS; EXCEPTIONAL COMMISSION.—H., BOX 245, KINEMATOGRAPH WEEKLY.

SITUATIONS WANTED

MANAGER, life experience, thoroughly recommended, reliable showman, disciplinarian, seeks position anywhere; moderate salary; excellent references; disengaged owing to Cinema Royal, Chiswick, changing hands.—Wire or write, 114, Bridge Road West, S.W.11.

MANAGER, disengaged, urgently requires position; 16 years' experience; moderate salary; accept assistant's or relief.—Forsythe, 1a, East Street, Portland.

MANAGER, age 38; experience and ability in all branches, including variety; versatile showman and efficient organiser; A.M.I.E.E.; conversant W.E., Cinephone, B.T.-H.—U., Box 232, Kinematograph Weekly.

MANAGER, last position three years, desires post anywhere; the advertiser has 18 years' experience, is well versed in every branch of the industry, is an efficient organiser and versatile showman; would undertake publicity or circuit chief. — Manager, 11, Crendon Street, High Wycombe, Bucks.

MANAGER of experience, ability and integrity, disengaged February 20 for position, anywhere; excellent references; bond.—Hoard, 49, Dryden Street, Nottingham.

MANAGER, disengaged through sale; keen disciplinarian; advertising, sound apparatus; anywhere; moderate salary.—Write or wire, Hagger, 41, Chaldon Road, Fulham.

YOUNG Man, 29, smart appearance, well educated, anxious gain experience, offers services, £2 weekly, as Assistant Manager, London or provinces; excellent references.—B., Box 239, Kinematograph Weekly.

ASSISTANT Manager, staff control; expert publicity, stage management, lighting, acoustics, photographer; abstainer; go anywhere; low salary.—Walker, 30, East Street, W.C.1.

"HENRY WINGFIELD," the "Showman Organist," available February 13.—Write, 38, Queen's Road, Wimbledon, S.W.19.

OPERATOR-ELECTRICIAN, 16 years' experience, four on sound; excellent references; W.E.; ex-RCA engineer; anywhere now; reasonable.—Y., Box 236, Kinematograph Weekly.

FIRST-CLASS Engineer-Electrician-Projectionist requires immediate engagement; 20 years' kinema and variety experience; any plant, installation or projector, B.T.-H., etc., systems; go anywhere; "T.T.," non-smoker; highest references; terms £2.—Nelson, 37, St. George's Square, Portsmouth.

OPERATOR-ELECTRICIAN, now second in super, desires Chief's position or Second in same; W.E., all the latest; home or abroad.—F., Box 243, Kinematograph Weekly.

CAPABLE Operator offers services as Relief, £1 per day (30 miles Charing Cross); satisfaction or no pay!—G., Box 244, Kinematograph Weekly.

PROJECTIONIST-ELECTRICIAN, three years on Western with Simplex machines; all wiring and repairs; reasonable salary; Chief or Second, anywhere.—8, Woodland Road, New Southgate, N.11.

CHIEF Operator, British Acoustic and B.T.-H., vacant; distance no object; 15 years' experience; knowledge all electrical apparatus; 55s.—8, Prospect Place, Dunton Green, Kent.

OPERATOR and Electrical Engineer, W.E., B.T.P.; 15 years' experience super halls; last engagement six years; go anywhere; £4.—17, Rose Street, Bolton.

CHIEF Projectionist-Electrician seeks position; Western Electric, etc.; 17 years' experience; highly recommended; Guild member.—Ernest Love, 162, Lewisham Road, S.E.13.

OPERATOR-ELECTRICIAN; thoroughly experienced all principal sound systems, projectors and plants.—R. Berry, 341, Hertford Road, London, N.9.

ELECT.-OPERATOR, W.E., B.A. and Mihálly; any type engine; perfect projection.—Operator, 86, Beaufort Avenue, Ward End, Birmingham.

CHIEF Projectionist requires change; 10 years P.C.T.-Paramount, 3½ years W.E.; all makes projectors, arc lamps; intimate knowledge rectifiers, ventilation, stage.—O., Box 200, Kinematograph Weekly.

OPERATOR-ELECTRICIAN seeks engagement; 16 years' experience; any machine, Western sound system.—Penny, 62, Vicarage Road, Henley-on-Thames.

FINANCIAL

CAPITAL always available; propositions invited; limited companies formed.—Monelles, Ltd., 27-8, King William Street, E.C.4 (Est. 1882).

TIP-UP CHAIRS AND OTHERS.

ALL NEW Velvet Arm Chairs, 4s. 11d. complete.—Hellenbrand, Bournemouth Park Road, Southend-on-Sea.

FOR SALE.—Contents of several West End Theatres; 1,000 tub, 1,000 red, 1,000 blue tip-up chairs; all in good condition.—Cinema Supply Co., 16, Hanway Street, Tottenham Court Road, W.1. 'Phone: Museum 3891.

FOR Sale.—Quantity of reconditioned and second-hand Tip-up Seats from 7s. each; Tub ditto 15s. each. Terms, 50 per cent. deposit, balance over a period of twelve months to suit purchaser.—Cinema Equipments, 47, Gerrard Street, W.1. Telephone: Gerrard 5760.

FOR Sale, the whole of the seating now installed at the Rialto Cinema, Coventry Street, W.1, consisting of about 700 tip-up seats, upholstered in old gold plush with deep backs, and in excellent condition. These can be inspected any morning before 11.30 a.m.—Cinema Equipments, 47, Gerrard Street, W.1. Telephone Gerrard 5760.

APPARATUS FOR SALE AND WANTED

FOR DISPOSAL.

1 Kalee 7 and 2 Kalee 6s.
2-8 M.L. Arcs with Kerascope.
2 Pedestal and 6-4 point Stands.
2 Dantz Mechs.
6 Transvox Screens, 3 16 ft. × 12 ft., 3 18 ft. × 14 ft., each £4.

LENSES.

2 Ross Ult., 6¾ in.
2 Dallmeyer, Ex. Wide Ap., 4½ in.
2 do. do. 6 in.
2 do. Small Ap. 5 in. 13 cm.
1 do. do. 6 in.
4 do. do. 3½ in.
2 do. do. 3¾ in.
1 Hummel do. 4 in.
4 Kalee do. 4½ in.
1 Busch do. 4 in.
1 Gaumont do. 4 in.
1 Busch do. 4¾ in.
1 Kamm do. 4½ in.
2 Kalee do. 4¾ in.
1 Busch do. 4½ in.
2 do. Wide Ap. 5¾ in.
1 do. do. 4¾ in.
1 Slide Lens 18 in.

Wall Fan, E.M.I., 2 ft. dia.
240 A.C., 50 cyc., £10.
Motor-Generator, West'house, £15.
All Goods guaranteed in perfect condition.
BALDWIN, 22, Parsonage, Manchester.

FOR Sale, pair Dallmeyer Lenses, 5½ in.; best offer secures.—Pavilion, Thornton Heath.

NATIONAL and Remington Cash Registers; 60 must be sold; condition as new, fully guaranteed; all kinds, total adders, ticket issuers, printers, etc. Also Avery Automatic Scales and Typewriters; no reasonable offer refused; sell separately.—Write or call, Deiches, 78, Long Lane, Smithfield, E.C.1. 'Phone: National 0674.

STRIKING REDUCTIONS AMERICAN-MADE TALKIE PROJECTION SETS, SPECIALISING IN NEW, USED, REBUILT APPARATUS, such as Simplex Projectors; RCA PHOTOPHONE type Sound Heads; Western Electric type Speakers; Amplifiers; Sound-on-Film Mechanisms; Photocells; Exciters; Optical Systems; Arc Lamps; Acoustics; Converters, Rectifiers. Write, giving mains, voltage and cycles. Agents solicited. — SALES ON SOUND CORP., Dept. K.W., 1600, Broadway, New York. Cable: "SOSOUND," New York.

FILMS FOR SALE AND WANTED

SILENT FEATURES, COMEDIES, DRAMAS, SERIALS, INTEREST, CARTOONS, ETC., FOR HIRE OR SALE.—APPLY, STANDARD FILM AGENCY, 26, ST. ANNE'S COURT, WARDOUR STREET, W.1.

SERIALS, Features, Comedies, Educational; enormous selection; exports to all parts of the world; sale or hire.—Baer, 176, Wardour Street, W.1. Established 1907.

FILMS Bought.—Silent and Sound-on-films for cash; Interest, Educational, Scientific, Comedies, Dramas; standard and 16 m.m.; must be complete and in good condition.—B. Harding, 28, Percy Street, W.1.

PUBLICITY.

BALLOONS Printed with your wording, 20 in. size 7s. per gross; novelty and decorative balloons; also dance novelties and advert. pencils supplied.—Surrey Rubber Co., Worcester Park, Surrey.

CLEMENT BLAKE & DAY

THE Cinema Agents,
22, Wardour Street, W.1.

CAN, AND WILL,

Sell Your Theatre.

Quick, Without trouble to you. Buyers waiting for Halls of all sizes, at all prices, in all Parts

£9,000.—Practically Freehold. Irish Show, probably the most popular one in its Province; occupying a position in large town relatively equal to that of "The Pavilion," Piccadilly Circus, W.; and surrounded by Woolworth's, Montague Burton, etc. Seating 800, and held on a "lease for ever" at £64 a year rent. "Western Electric."—CLEMENT BLAKE & DAY.

£3,500 FREEHOLD.—Show in the heart of the business centre of large Kent Coast town; holding about 555; recently redecorated and up to date; excellent "talkie" set, fully paid for; owner now too old to manage the place.—CLEMENT BLAKE AND DAY.

£3,000.—A very real bargain. Staffs Show, holding in all about 2,000 and taking quite £200 a week, at quite £60 a week profit; long lease at only £30 a week rent. "Western Electric."—CLEMENT BLAKE & DAY.

£2,500.—Very up-to-date Show in pleasant seaside resort on the S.W. Coast; it is the only one in its district, and is held on Lease at low rent of £4 a week, which includes very excellent Dance Hall. There is 5-month Military Camp in the town every year.—CLEMENT BLAKE & DAY.

£1,100.—Specially built London Show, in very busy main road with enormous population round its doors; beautiful Neon-lighted front; seating over 400; long lease at only £12 a week rent; "B.T.-H." talkies.—CLEMENT BLAKE & DAY.

£1,000.—Manchester Show which has averaged £750-£1,000 yearly profit for the past six years; very good lease at only £6 a week rent; really good "talkie" set, B.T.P. All books and Accountant's figures can be produced to show profit that has been made.—CLEMENT BLAKE & DAY.

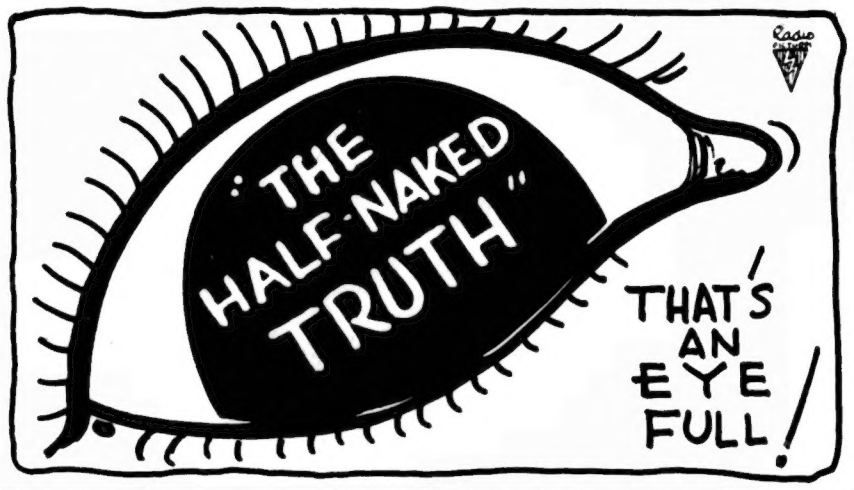
£250.—We can put beginner into a small Show in excellent position in main thoroughfare in large town, West of England. A man who has £300 or £400 capital and is willing to take his coat off and work like the devil should do very well. Rent only £2 a week. Fine "talkie" set.—CLEMENT BLAKE & DAY.

LANTERN SLIDES.

ANNOUNCEMENT SLIDES (Photographic), 14 words 1s. 8d., 25 words 2s.; repeats, 9d. Illustrated with own photograph, 2s., 2s. 6d.; repeats 1s. ADVERTISEMENT SLIDES, 4s. 6d.; repeats, 2s. Postage free. Prompt service. Cash with order.—The Central Advertising Co., 46, Cookson Street, Blackpool.

KINEMA PRINTERS

5,000 HAND-BILLS, 12s.; 100 Day Bills, from 7s.; 100 D. Crowns 10s., etc.—Mellor, Ltd., Kinema Printers, Stacksteads, Lancs.



CINEMAS FOR SALE OR RENT

CENTRAL LONDON.

Attractive well-known Theatre, accommodating 650 persons, and occupying a key position in wealthy locality. Price £20,000 for head lease at small ground rent.

LANCS.

SUPER CINEMA in leading city. 1,800 seats. Luxuriously equipped. W.E. Other advantages include cafe and ballroom which could be sublet at attractive rental. The whole property TO BE LET ON LEASE AT £3,000 P.A. WITHOUT PREMIUM to approved tenant or FREEHOLD will be sold at half of the original cost of building.

SURREY.

A delightful Cinema, situated in popular district on London Borders. 1,100 seats. Everything in good condition. PRICE £6,000 for lease at £40 per week.

KENT.

In large coastal town with keen picture-going public. Excellent hall, seating 1,100 persons. Best talkies installed. Owner retiring. Profits last year were £6,000 p.a. WILL BE LET ON LEASE WITHOUT PREMIUM AT £3,000 P.A. to the right man.

KENT.

Another opportunity to acquire popular Cinema in industrial town about 35 miles out. Seats 800 persons. W.E. installed. TO BE LET at £1,750 P.A.

DEVON.

In industrial seaport with huge population. Redecorated hall with a seating capacity of 1,000 persons. TO BE LET AT £1,500 P.A. or SOLD FREEHOLD.

SUFFOLK.

A modern Theatre in leading town with 90,000 population. Seating 1,000 persons. In perfect conditon. PRICE £3,000 for lease on moderate rental.

WAY & WALLER

7, HANOVER SQUARE, LONDON, W.1

MAYFAIR 8022 (10 Lines).

PICTURE THEATRES FOR SALE AND WANTED.

TO Lease, modern Kinema in large town ... lands; in excellent condition; talkie set ... 7-day licence; seating 850. Premium, £2... particulars to principals only, P., Box ... matograph Weekly.

THE only two kinemas in flourishing Country town; both occupy splendid positions freehold with all contents brand new; both capacities; Western Electric and B.T.-H. apparatus; present hands many years; definitely retiring; steady profits; price £6,000.—C., Box 240, Kinematograph Weekly.

KINEMA, big South Coast town, no ... RCA set fully paid; rebuilt and new ... profits £1,500 p.a.; books open strictest investigation; long lease at £200 p.a.; premium ... D., Box 241, Kinematograph Weekly.

OFFERS are invited for modern Kinema Theatre situated in thickly populated ... large Lancashire town; seating capacity ... immediate competition; latest B.T.-H. ... ment with Ernemann projectors; ... decorated and partly reseated; establishe... entire property in excellent condition. ... ticulars to principals only from (no agents) ... 238, Kinematograph Weekly.

OWING to advancing age and failing ... favourable opportunity offers to acquire ... Kinema at a low price; just rewired ... and redecorated; principals only, in ... Particulars, E., Box 242, Kinematograph ...

ADVERTISER interested leasing model ... good capacity.—State in confidence situation ... ber seats at each different price, net ... value, rent required, X., Box 235, Kine... Weekly.

SALE of WELL SITUATED and ATTRACTIVE PICTURE HOUSE and SALESHOP PREMISES

known as

OXFORD HALL, KEIGHLEY

By Order of Mortgagees,

which will be offered for Sale by public auction at THE GRAFTON CLUB, OAKWORTH ROAD, KEIGHLEY, on WEDNESDAY, 15th day of FEBRUARY, 1933, at THREE O'CLOCK IN THE AFTERNOON, subject to the Conditions of Sale to be then and there produced, and in the following or such other lots as shall be determined at the time of sale, by

Messrs.

ROBERT FEATHER & SOUTHWELL

LOT ONE.

All those FREEHOLD PREMISES situate and known as the OXFORD BUILDINGS, OAKWORTH ROAD, KEIGHLEY,

comprising:—

OAKWORTH ROAD POST OFFICE with DWELLING-HOUSE thereto; TWO LOCK-UP SHOPS and a DWELLING-HOUSE, together with the large TWO-STOREYED BUILDING, at present used as to the lower portion thereof as a Clubhouse in the occupation of the Grafton Club (Keighley), Limited, and as to the upper portion as a Cinema Hall with seating accommodation for 550 persons, at present in the tenancy of the Oxford Hall (Keighley), Limited, and also the VACANT LAND at the rear of the said premises.

The premises are Nos. 220, 220b, 222, 224 and 226, OAKWORTH ROAD, KEIGHLEY. No. 220 is with Vacant Possession. No. 220b is let at £26 per annum. No. 222 is let at £21 11s. 4d. per annum. No. 226 is let at £39 per annum.

The Club Premises are held on Lease expiring on the 1st day of December, 1934, and subject to a further option of five years, at a rent of £52 per annum.

The Cinema is held on yearly tenancy, expiring on the 31st day of August in any year, at £156 per annum.

The Buildings are of Stone construction, having excellent frontage to Oakworth Road, and in a populous area.

LOT TWO.

All that the yearly tenancy of such ... the premises comprised in Lot One, as are now in the occupation of Oxford Hall (Keighley), Limited, at an annual rental of £156, together with all those TENANTS' FIXTURES now in and about the said Cinema Hall, comprising:—

SEATING ACCOMMODATION FOR 550 PERSONS

(432 tip-up Chairs upholstered in red plush, and 130 ft. of tip-up wooden forms). A 12 ... "NATIONAL" GAS ENGINE WITH ... DYNAMO 460 volts, 50 amps. MOTOR ... GENERATOR, SWITCHBOARD ... STARTING GEAR, RE-WINDING ROOM ... containing RE-WINDING SPOOLS ... SPOOL CASES, OPERATING BOX ... taining SWITCH GEAR, TWO "KALEE" ... No. 7 PROJECTORS AND REGISTERS, ... together with SIX FIRE EXTINGUISHERS.

The Theatre is equipped with a "WESTREX ELECTRIC" 3A SOUND SYSTEM, and the agreement in respect of this Sound Installation will so far as it is capable of assignment, and so far as the purchaser can make arrangements with the Western Electric Company, Limited, to take over the benefit thereof be included in this lot, but subject to all obligations attaching thereto.

For further particulars and orders to view apply to the AUCTIONEERS at their offices, 8, Russell Street, Keighley, and Midland Bank Chambers, 47, Market Street, Bradford; W. Claridge & Co., Chartered Accountants, Well Street, Bradford; or to

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